

Design

September-October 1955

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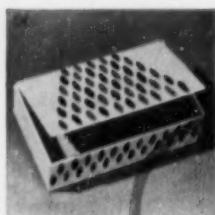
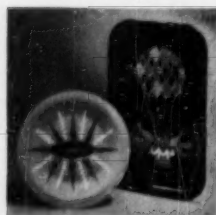
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the creative art magazine

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FULBRIGHT AWARDS AVAILABLE: Young American artists may apply for scholarships abroad under the government's educational exchange program. Do you qualify? Would you like to study painting, sculpture or graphic arts in Europe? Basic requirements for applying are: U.S. citizenship; a college degree or equivalent at time award is taken up; sufficient language familiarization to study in the selected country and a maximum age of 35. Awards cover cost of transportation, tuition, books and maintenance for a full academic year. Closing date for applying: October 31, 1955. Write to: *Institute of International Education, 1 E. 57th St., N.Y.C.*

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WHERE DOES YOUR MONEY GO? Last year, the state governments spent \$4½ billion on public education. Of this, almost \$3 billion was spent helping local communities support their public schools. The rest went to colleges.

NEED PHOTOS OF EARLY AMERICANA? The Library of Congress, Washington 25, D. C. maintains a file of over 4,000 photos depicting everything from shipping to presidents, and you may order 8 x 10 prints for 50c each, on request. They'll send you a full catalog called: "Pictorial America" for a quarter, then pick the prints you need for those essays, theses, collections or as teaching aids.

DO-IT-YOURSELF DANGERS: As a creative art publication we're in favor of do-it-yourself—done with an eye on safety. In the past twelve months, according to the Educational Press Association, some 600,000 Americans were injured hobbying, and they all did-it-themselves. They fell off roofs, sliced fingers in saws, drank turpentine, got caught in improperly guarded power tools and spent more on doctor bills than they saved by self-employment.

ERASABLE INDIA INK: has finally appeared on the market for artists. Called E-Z-Rase, it looks and behaves like regular drawing ink, but when spilled on a precious drawing, it may be neatly removed with an ordinary pencil eraser. Flows easily, waterproof. Inquire at stores or from: *Artone Corp., 87 Broadway, Jersey City, N. J.*

SPECIAL COURSES IN AIRBRUSH AT HUNTER: Starting Sept. 19, Hunter College, N.Y.C. offers a complete course in airbrush for a 15-week period. Basic airbrush for beginners, Advanced for experienced students. Evening classes. Fee: \$31 for the course. Register Sept. 13-15. Write to Hunter c/o Room 241AB. Also offered are courses in advertising art, layout and production, starting Sept. 22. Evenings, once weekly. Fee: \$22. Write same address.

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Arts and flowers

by DICK BIBLER

ABOUT THOSE CRITIQUES:

An art critique is inevitably one of those situations a teacher faces with a certain degree of misgiving. Having anyone dissect your masterpiece is a painful process, and the instructor must have the wisdom of Solomon to keep from knocking that chip off a shoulder. Regardless of their age, all students work better when given an occasional shot of oil on their ego. The smart teacher, then, should criticize shortcomings, but not overlook comparisons with the better points in a student's work.

It is quite a temptation for the teacher to take up a pencil or brush from a student's hand and scrawl corrections over the work, but this is perhaps the most annoying thing possible, from a pupil's viewpoint. Corrections should be made by the student; the teacher's role is one of guidance, not defacement and any suggestions should be done on separate paper. By adhering to this simple rule, critique crises can be avoided and the student enabled to call his work his own. ▲



"... Moreover, Miss Leech, you must learn to take criticism gracefully."

FREE SCULP-METAL HANDBOOK which fully describes the many techniques possible with this unusual claylike material that hardens into gleaming aluminum (or can be easily colored to bronze or lead appearance). Read about it in this issue, then send for your gratis copy from: *Sculp-Metal Co., 701-C Investment Bldg., Pittsburgh 22, Pa.*

THERMO SERVER: We don't usually comment on items divorced from the art materials field, but our friends at Kenro Corporation have just sent us an advance copy of their unique *Holiday Server* and it is certainly worth a mention to readers who plan to picnic out this Fall. Fully insulated and capable of keeping foods and drinks either hot or cold for hours, this well-designed item doubles as an ice bucket. We took it along on an art field trip and it certainly proved a lifesaver. Holds 2½ quarts—much larger than any conventional item in its field. See it at most department stores. The *Holiday Server*.

YUM YUM-PEPPERMINT PLASTIC SPRAY: Tired of the smell and dizzy headaches caused by fixatif sprays? Acrolite has just introduced a peppermint scented, invisible fixatif spray for protecting layouts, renderings and other types of artwork. Ideal for commercial artists and studio use. Smells so good you'll be tempted to use it for perfume. Ask about it at your art dealer.

NEW, IMPROVED AMAZART: You'll recall the unusual Amazart decorating medium—fast-drying colors that you applied to cloth, glass, paper and many other surfaces, painting directly with the tube itself. Now this very popular tube—that-is-its-own-brush is back and the ball point tip has been redesigned for easy removal and cleaning. A few tubes in your pocket or kit and you're equipped to do on the spot color sketching or decorating without water, brushes or fuss. Want to know more? Write for free brochure: Dept. D-95, Binney & Smith Co., 380 Madison Ave., N.Y.C. 17.

FREE & LOW-COST OFFERS: Deluxe, full color brochure on watercolor techniques by celebrated Chinese-American artist, Dong Kingman. Write: *M. Grumbacher, Inc., 476 W. 34th St., N.Y.C. 1.* . . . Thirty-two page brochure on designing and building model airplanes that fly. Includes several full size plans. Free. Write: *X-Acto, Inc., 48-85 Van Dam St., Long Island City 1, N.Y.* . . . Idea sheets on classroom projects in Crayonex, the lowest-cost medium for young artists. Illustrated, practical and invaluable to the elementary teacher. Free on request from: Dept. D, American Crayon Co., Sandusky, Ohio.

MUSEUM OF MODERN ART WANTS DRAWINGS: A call has gone out for one color drawings to be part of a major exhibition next Spring at the Museum of Modern Art. 125 sketches will be included in the "Recent Drawings U.S.A." Show and the museum will purchase from these for its own collection. Top drawings will also be sent around the country on tour. Excellent opportunity for talented young artists of professional caliber. Send for data and entry cards to: *Junior Council, Museum of Modern Art, 21 W. 53rd St., N.Y.C. 19.* Closing date: Nov. 1, 1955.

FREE BOOK ON PLANNING AN ART PROGRAM: is offered to educators. Deluxe sized, filled with color illustrations, it answers hundreds of questions on setting up interesting art sessions, creating bulletin boards, selecting art materials to meet your budget. Regularly priced at 50c, teachers may get a copy free by mentioning they are a subscriber to *Design Magazine* and writing on school letterhead. Send for your free copy of "How Many, How Much?" by writing to: Dept. D-5, American Crayon Co., Sandusky, Ohio.

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National jurists Norman Rice, Dr. Royal Bailey Farnum and Richard Freeman examine portfolios of prize-winners before qualifying them for the 110 college scholarships. This student work won a Grumbacher Cash Award in Oils.

BIGGEST ART SCHOLARSHIP

the cream of 170,000 high school entries share in \$85,000 worth of scholarships and prizes

report by MICHAEL M. ENGEL, LL.D.

JUST before the close of school for summer vacation, 110 high school seniors received a choice piece of news through the mail. Their entries in the 28th National High School Art Exhibition had hit the scholarship jackpot, winning over 170,000 other hopeful contestants!

Ever since its inception back in 1927, the Scholastic Magazines Art Awards has lavished rewards on talented young people, opening to them the doors of leading colleges and art schools, so they might further their skills on a scholarship basis. A chance at the coveted regional gold keys and prizes is open to any secondary level student in the United States and its possessions. In addition to the more than \$70,000 worth of scholarships, another \$16,000 in cash prizes is distributed through the sponsorship of art supplies manufacturers, newspapers and department stores across the land.

With this kind of money involved, landing an entry in the final show is no simple matter. The applicant must first hurdle one of the forty Regional shows, usually in the face of local competition running as high as ten thousand

entries. This year, 1,567 Regional winners earned gold keys and certificates of merit, then saw their work picked and shipped to the finals at Carnegie Institute in Pittsburgh. The best of the best went on to win one of the 110 scholarships.

The competition, biggest thing of its kind anywhere, is an annual affair, and entries may be made in any of twenty-six categories, which include painting, drawing, sculpture, jewelry, photography, enameling, costume design, weaving and other fields, even extending to paper mosaic. Any youngster is eligible if enrolled in a junior high or high school.

Teachers are urged to write to: *Scholastic Magazines*, 33 West 44th St., N.Y. C. 36 for full particulars relative to next year's competition. Outstanding students should be groomed well in advance of the Regional competitions, held February or March. The National Competition occurs during May.

A total of 694 schools across the nation won honors during 1955. Was your school among them? ▲

TYPICAL HIGH CALIBER of winners is evidenced by this trio from the M. Grumbacher, Inc. Oil Awards Selection. Grumbacher winners (there are 30) are going on nationwide tour; first showing is at the Texas Art Teacher's Ass'n. meeting in San Antonio's Gunter Hotel, November 25th. (Any state college or museum may book the show without charge. Contact Design Magazine for details.)



Alexandra Bakowycz, 15, of St. Mary's Jr. High, Phoenix, Arizona.



Charles Heim, 16, of Hirsch High School, Chicago, Illinois.



Richard Bobby, 18, of Lincoln High School, Cleveland, Ohio.



trouble with ISMS

FOREWORD: The other afternoon, we received a printed vocabulary from Mr. A. G. Pelikan, Director of Art Education for the Milwaukee Schools. Mr. Pelikan has made an exhaustive (and exhausting) research into art terminology. He was kind enough to send us a list of approximately 150 of the more common expressions used today by educators, professionals, students and critics. This gentleman has no axe to grind; he merely collects words like some folks collect butterflies. And he has some fine specimens in his collection. He has inspired us to delve deeper into the matter.

I DON'T know much about Art, but I know what I like." This handful of words has been the boon companion of Mr. Average Public from time immemorial and certainly deserves a place in the cliché hall of fame, right next to: "New York is a nice place to visit, but I wouldn't want to live there."

Yet, Mr. Average may have a point. Art *is* something to like, to live with, to experience. The "whys" lay in the province of the educator or professional critic. He is the fellow who is supposed to know much about art. He can tell you the story.

We hear that art is a changing thing, a series of bold experiments, of explorations along new, untraveled roads. This, at least, is the Western World's viewpoint. And that's why we have so many schools of thought on the subject. Unlike the art of the oriental cultures—placid and timeless—the directions of our occidental artist are limitless, never satisfied. This is good. It is in tempo with our way of living. But, is it being carried forth logically? Or are we becoming victimized by a peculiar Frankenstein's monster, the "Ism"?

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THE FRONT COVER: The contemporary fabrics our young homemakers are appraising on the cover range in theme from the traditional floral to the stylized abstract. Any of them will blend with your favorite period, for it is a basic tenet of contemporary design that it point up rather than dominate. These smart fabrics were printed by the Riverdale Manufacturing Company and made available to us by the folks at McColl's.

the creative art magazine



VOLUME 57/NO. 1

SEPTEMBER-OCTOBER/1955

g. alan turner, editor

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BOOK REVIEW SECTION

EXPLORING PAPIER MACHE:

Davis Press

by Victoria Bedford Beets
Retail price: \$6.00

Ideas by the score and inspiration unlimited for the art educator and crafts hobbyist. The many projects are equally adaptable to elementary and advanced levels. Miss Beets, a member of Design Magazine's Advisory Board, knows what the general art teacher wants and needs for practical everyday use. Included are activities in making holiday favors, wall displays, games and toys, masks and the exciting animal forms shown on pages 14-15 of this issue. Well illustrated in black & white and full color. 134 pages.

★ Subscriber price: \$5.45 to educators.

WATERCOLOR MADE EASY:

Reinhold Publishers

by Herb Olsen
Retail price: \$7.50

A handsome, instruction volume with nineteen full color illustrations and hundreds of sketches. No conventional book on the subject, this one is filled with usable ideas. The art work is meaningful, not merely decorative. You'll use this book as a constant reference. 112 deluxe pages.

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HOME DECORATOR'S GUIDE:

Studio-Crowell

by Dorothy Eustis
Retail price: \$3.50

Suggestions for the smart home decorator in a well-illustrated guide. Thinking of redoing a room or a castle? Here's a book to help you choose wisely and understand the purpose of furnishing styles, fabrics, wallpaper, rugs. Hard, practical facts you can sink your teeth into. Could help you to save many dollars with an eye for good taste. (Recommended choice as a gift for newlyweds or new home shoppers.) 144 pages.

★ Subscriber price: \$2.95

PENROSE ANNUAL/1955:

Hastings House Publishers

a review of the graphic arts
Retail price: \$8.50

Mammoth in size and scope, no other graphic arts publication can even approach the general vicinity of this spectacular book. Lavishly illustrated in full color on the finest of stock, it is a collector's item on grounds of beauty alone. But it is much more than a handsome volume; the Penrose Annual is thoroughly usable in the solution of everyday problems confronting artists in the many fields of applied graphics. Should be included in the library (or be the library) of every individual who creates art for reproduction purposes. A few of the categories covered: newspaper advertising; photography; typography; letterhead designs; engraving; calligraphy; posters and broadsides; book designing. Put it to a thousand uses.

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by Mary Kirby
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Barnes & Co. Publisher

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Author Garbo writes a syndicated newspaper column which is avidly followed by Sunday painters. The book is a distillation of the coverage, written in breezy, non-technical fashion. Answers the questions most often asked by newcomers to art and illustrates the professional techniques which are a shorthand to painting pleasure. 155 illustrations, 244 pages.

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Low cost adaptation of ideas for window display, theater publicity, posters, exhibitions and holiday purposes. Excellent coverage of techniques, materials and sources of inspiration. Design a Scottish lion, ballet dancer or any of hundreds of other diverse figures and decorations by following the procedures of this book. Intended for serious students, advanced hobbyists and professionals, but the basic information is most useful to even a tyro in this creative craft. Over 200 photographs and diagrams. 144 pages.

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A step-by-step guide in portraiture methods by a painter whose lectures have been applied by thousands of art-minded people. Even if you paint only for your own pleasure you will find this wealth of data practical. Includes three unusual "key palettes", developed by the writer to simplify mastery of color. Well illustrated in black & white and full color. 112 pages.

★ Subscriber price: \$4.50

HOW TO BUILD BIRD HOUSES:

Bruce Publishers

by Walter Schutz

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Catholic U. of America Press

by Sister Esther Newport

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Excellent series of workshop lectures and creative art projects, of particular importance to educators at parochial schools. Outstanding authorities have contributed their specialized talents to make this book practical as well as inspirational. 192 pages.

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SCULPTURE OF PRIMITIVE MAN:

Harry Abrams Publisher

by Warner Muensterberger

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Always eagerly awaited, the appearance of a new Abrams volume is the signal for book lovers to ready a new place of honor in their collection. They will not be disappointed with the scope of this new entry—a magnificent pictorial record of primitive carved art over the centuries. Represented are works from islands with exotic names—Marquesas, Tahiti, Tonga, Babbar—and more than another hundred little-known ports of call. Africa and North America, too, are well represented with savage and sophisticated strangely intermixed. This is a lavish, full-scale volume with 136 superb illustrations.

★ Subscriber price: \$10.95

PRINTING FOR PLEASURE:
Charles Branford Publisher

by John Ryder
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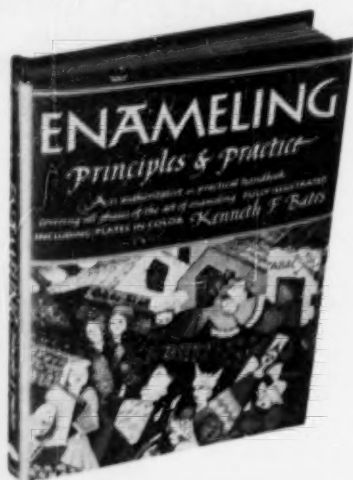


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(Signed) J. Alan Turner,
Sworn to and subscribed before me this 15th day of August, 1955.

JULIANA M. TURNER
(My commission expires Jan. 3, 1957)

**Don't Miss The Colorful Nov.-Dec.
Issue of Design—Out In Time For
Planning Scores of Creative Gifts!**

TROUBLE WITH ISMS:

continued from page 7

Today, one needs a guide book to understand art terminology. The appalling complexity of art language has caused many a student, and teacher too, to paint with a dictionary in his hand instead of a brush.

We have no viewpoint to express on the merits or demerits of teaching the Isms. We'll simply list a sampling of the terms with which today's teacher had better become acquainted lest he be considered a provincial oaf.

According to an astute scholar on the subject, Sir Herbert Read, all art is divided into three major classifications. These are:

Bourgeois Academic (art for Mr. Average Man, which might encompass everything of a literal nature from Gilbert Stuart, through Currier & Ives, to Little Orphan Annie.)

Revolutionary Art (anything that breaks precedent, for which either the artist or viewer has suffered.)

Functional Art (i.e., a concrete mural holding up a building, or a label for a bottle of Serutan.)

It's as simple as that. It used to be, anyway. But, it is unethical in a progressive society to leave matters so dangerously lucid. Things are not as black and white as all that. Academic art, for example, can no longer be passed off as merely the traditional or "painting by the numbers." It may be classic, of course, but it may also be neoclassic too. Or abstractclassic. If it idealizes a situation or tells a little story, one must not forget to consider it romantic or neoromantic. And a romantic painter could well do his stuff as a Pre Raphaelite, a Chromo Realist, Cubistic Realist, Naturalistic Realist, or Stereo-Realist.

And now we approach the reefs off the isle of ISM. If the educator is not to run aground, he must plumb the depths of Plasticism, Intrastubjectivism, Intimism, Essentialism and Orphism. Be careful though—keep an eye cut for Humanism, Symbolism, Diamondism and Simultaneism. And if you're not on your toes, down you go into the whirlpool of Vorticism!

We assume at this point that all our readers are quite familiar with these elementary terms. A good thing too, for no educator who didn't know the difference between an Actectonic and a Tectonic Abstractionism should be entrusted with the guidance of a high school sophomore.

Perhaps Homer St. Gaudens boiled it all down quite concisely a few years ago, when he divided the paintings in a Carnegie Exhibition into those which were either Academic, Medium Academic, Medium Advanced, Advanced, Surrealist, Abstract, Non Objective or Primitive. That may prove the simplest key.

This matter of doing a painting, framing it and then hanging it may be all right for some, but if one is to become a true critic of art, he must explain the physical and psychic meaning behind that thing of canvas, paint and wood, using terms which any casual passerby will understand. Art, you see, is basically composed of tensions, interlocking planes, cathartic impressions, occultic and biomorphic tendencies, with kinesthetic overtones and a totemic significance. This is clear enough, of course, but a gallery-goer must also close his eyes and think a moment of the splendid clemantic exit shapes. And as he closes his eyes in appreciation, will he not thrill to the cosmic vibration of that tactile plasticism without which the painting loses its true dynation?

We have merely brushed the inner reality of the matter. Any Neue Sachlichkeit can take it from here. ▲



The tender years

would you make a good kindergarten teacher?
not everyone is equipped for this vital job.



MANY thousands of our readers teach art to the very young. Theirs is a golden opportunity—the shaping of a child's personality and outlook on life. This privilege can be demeaned, made blunt, tasteless and uninteresting if the classroom activities are scaled beyond a beginner's capabilities. This article, prepared with the cooperation of The American Crayon Company, is intended as a guidepost to head teacher and student in the right direction.

CREATIVE ART has a definite place in the Kindergarten. Art at this age level is of tremendous human, educational, psychological, and emotional value. Children at the very active age of five should have many learning experiences. With adequate encouragement, intriguing art materials and a place in which to work, children can learn to produce objects which are personally satisfying and which will eventually help them to develop proficiency in at least one art medium.

The Kindergarten teacher has the privilege of taking the pre-school child by the hand and leading him into the realm of God's wonder world with seeing and appreciative eyes, and a desire for more knowledge.

Beginning art activity usually starts with a pliable medium—something that can be pulled, pinched, patted, squashed, punched, rolled, flattened, coiled and twisted. This, of course, is modeling clay. (There are two varieties of clay; water base and oil base plasticine.)

by

SISTER MARY LOUISE

St. John's College, Cleveland

This media has a complete carry-over, especially if the children have been permitted to delve into the joys of mud-pie making, the construction of sand-box forts, castles, etc., and of course snow sculpture.

As a modeling media, clay serves a very special purpose for little children. Fingers need to be strengthened, muscles need to learn to work together. The handling of soft-squashy, pliable material lends itself to manipulative practice and this is necessary to develop skills and habits.

Clay has therapeutic value. Children need something rather than somebody to punch, poke and pound. This media offers just the opportunity for this kind of behavior. Pounding is taken care of since clay has to be wedged to get the air bubbles out of it. Pencils or sucker sticks poked into water-base clay over and over again will end up being a good frog to aid in flower arrangements. It is better to have a clay project rather than a behavior problem.

Children should learn the difference between plasticine and water-base clay. A plasticine like the popular Milo-Modelit cannot be kept and used as a permanent object; is a media to work with, then easily put back for reuse.

Water-base clay is a little messy, but the teacher can overlook this in view of the pleasure the children derive from it. It should be kept in a covered container like a galvanized garbage can with a well-fitting lid. Swatches from an oilcloth sample book make ideal mats on which to model or park clay. A damp washcloth is also easily used on the mat to wipe the clay-smeared hands and to keep the water-base clay moist. Work habits can be taught through this media. Instead of throwing dry scraps back into the water-base clay pot, they should be conditioned for the next user by rolling them into a ball, poking a little hole into it and filling it with water.

Modeling is natural to children. They are familiar with three dimensional toys, animals, and pets. The pliable material lends itself easily to a change of form and the clever teacher can show how easily a long coil is formed into a dog, horse, cow, cat, etc., by merely bending down the front and back of the coil to become front and hind

legs, and adding a head, tail, ears, characteristic to each animal. One coil can be the starting point for a number of the animals. This is so intriguing to small children they never tire of it. More important than the realistic dog, cow, or horse is the development of a strong capacity for self-direction and progress. Children should grow into a happy, cooperative, social group.

The Kindergarten children have stepped on the first rung of the ladder leading to the control of small muscles. They will need exercise and liberty but they are able to take directions and to control their muscles sufficiently to make them the channels through which they can express their ideas.

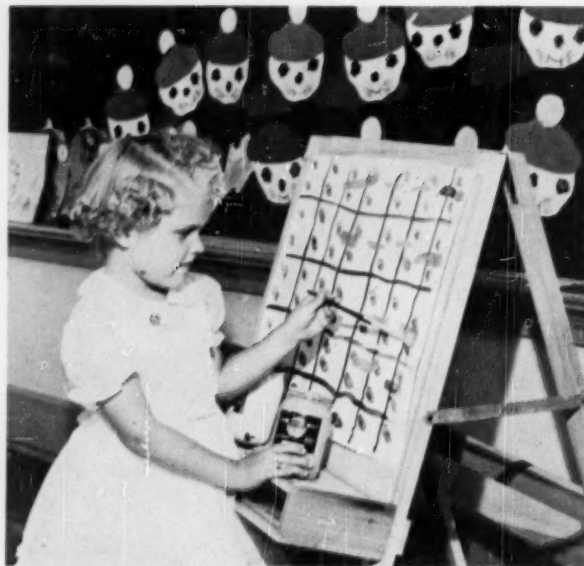
CRAYONS MEAN EXCITEMENT

Since the children feel an urge to connect their imaginative expressions and experience with their motions they should be allowed to do so without adult hindrance. They love to use bright colors and to have a good time with them. Crayons offer many possibilities. The children have handled crayons ever since they showed any interest in color and scribbles. Their free expression and use of bright colors afford many a delightful experience. They are always delighted to make illustrations of things related to them personally: their home, family, friends, pets, plants, flowers, sky, and landscapes.

Spontaneous illustrations give the teacher an index of likes or dislikes and upon these she can build her store of directed lessons. Free and spontaneous drawings should be followed by lessons pertaining to crayon techniques. The children should learn that the crayons can do tricks for them. The point of the crayon should be used for sharp lines, the flat side for large areas like sky, grass, etc., the round flat end can be twirled and little circles appear; these make interesting flowers like the hyacinth. Plaid effects can be taught by using the side of the crayon against a ruler or plastic name card. Lines and cross lines give the appearance of Scotch plaid. This designed paper can be turned into beautifully designed leaves by tracing around natural leaves on the reverse side of the paper. This affords a lesson in cutting as well. Crayon textures can also be taught. They are so revealing to small children. This could be a project that answers the question, "How do these objects feel to us?" For this lesson use a thin paper, typing, mimeo, or ditto. Place the paper over any surface that has roughness, etc., to it, e.g., food grater, sandpaper, textured glass, plastic mats, washboard or the bottoms of new boots. From the feel of the object you can tell if it will appear to have optical texture. Rub colored crayon over the sheet of paper that had been placed over the object. The texture will appear on the paper in crayon. From the textured paper you can make many things and objects in silhouette, doll dresses, party hats, Easter eggs, flowers, etc. Paste these on a dark background for good contrast.

TRY STORY ILLUSTRATION

Story illustrations are so spontaneous at this age level! A story is read or told—one full of word pictures. Following the story the children illustrate it either in single pictures or in a cooperative mural. These can be executed in Crayon, Tempera, or chalk. A teacher should be very tolerant with the results. The children have a definite reason for putting objects into their drawing. A good progressive teacher will take time out to jot down the story on the back of the illustration—probably just one sentence. This proves very beneficial because the children are aware the teacher is interested.



Simplest of all painting media for youngsters to handle is Tempera, a quick-drying, inexpensive, easy-to-remove-from-clothes paint with a host of uses.

Crayon illustrations can be made permanent by drawing on material; muslin, sheeting, or organdy. When the drawing is complete it should be set by ironing it with a hot iron over a cloth dampened with vinegar and water. The material can then be washed. These make excellent wall hangings, table runners, place mats.

Crayon shavings make wonderful encaustic (i.e., melted wax) pictures. By using a small pencil sharpener or the new tool for sharpening crayons, children can make shavings for their project. (Some teachers find it easier to keep the shavings of the same color together in a small box). The shavings are sprinkled over a sheet of wrapping or shelf paper, another sheet placed on top of this and ironed with a hot iron to melt the wax crayon. The coloring can be enhanced by covering the spotted sheet with black or any other color Tempera right over the waxed surface. This is very exciting to children, because they see the magic of wax resisting Tempera. This is an interesting type of experiment and always has delightful results.

PROJECTS IN WATERCOLOR AND TEMPERA

Water Color is a very vibrant, clear and transparent media. It has many uses, especially in illustrating stories on a large scale. Large sheets of unprinted newspaper and Water Color fit together. Besides illustrations of stories and experiences, sheets of gift wrapping paper can be made by setting large sheets of shelf paper and then dropping globs of various colors onto the paper. It is interesting to watch the glob fall and then spread just like a bursting firework. (The paper must be damp enough.) This type of paper can also be used to act as material for costume construction, Easter baskets, eggs, flowers, hats, etc. This can also be done on wet material. This material can then be used for costumes, aprons, curtains for the puppet stage, puppet clothes and table runners.

Tempera colors are simple for small children to use since they contain a body pigment and can be used to cover each other. It is recommended that Kindergartens use the Powder Tempera since it is so much easier to mix the colors in large quantities. When colors get messy it is a good idea to mix them all together and get a gray

some shade of it. This can be used to make a stone wall or a skyscraper as a backdrop for a dramatization. This media has the widest field of use. Large murals made on white or brown wrapping paper not only give the children the chance to express themselves freely but also the experience of working with a group in cooperative work.

ABOUT CLEANUP TIME

Some creative art activities are a bit messy, and may require arranging materials and spreading newspapers to protect tables and floors. When children are learning to paint, there will be drips and spills because children have not as yet learned the care that must be given to the handling of these art mediums. If the child shares the responsibility of cleaning up after the accident, he will gladly accept help in learning the safe way to handle paints, yet we all know that a young child's idea of "clean" may be a bit different than ours. Too much emphasis on cleanup will cause youngsters to lose interest in creative art activities.

EVER-POPULAR FINGER PAINTING

In Finger-painting, children have a chance to express themselves more freely than in any other media. If the Kindergarten teacher plans to use this form of expression often it would be well to invest in black or dark blue oil cloth to cover a work table. On this the children can create to their heart's content, because their span of enjoyment is so short they do not always have a need to take something home. Tempera paint with an extending white added makes excellent finger paint. Children should be made to feel the paint and let it do things for them to music. It should go sailing, sailing.

It should rain, drop by drop by drop with the fingers touching the paper in drips . . . it should be rain tapping,

Clay is always a "must" for young artists . . .



—Des Moines Register and Tribune

tapping, tapping on the window pane, little taps with the balls of the fingers.

It should be large leaves swinging in the wind reaching to the top of the paper . . . it should just roll, roll, and roll across the paper. These are ideas for repeat patterns or ideas that can be put together to make a beautiful picture. The teacher should take time out to teach these important techniques in fingerpainting. It is well to remember that finger-painting is almost a misnomer because we use almost every part of our hands and very little of the fingers. If the teacher is interested she will acquaint herself with books and pamphlets available in this field. Growth in the teacher is growth in the children. When the children have become acquainted with the paint and what it can do with their help they can form a pictorial composition to take home. This type of paper can be used to cover round cereal boxes to form a carry-all for the mother or a pencil holder for father, or a vase cover in which to hide an unsightly flower jar. ▲

You can do so much with crayons! The point makes sharp lines, the edge makes skies and grass, and even the flat end twirls into decorative circles. For good measure, you can melt down the crayon to make an exciting medium for encaustic art.

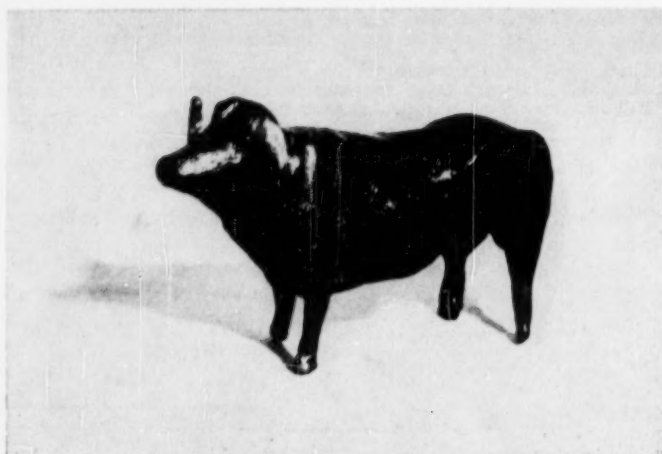
photo by ART TANCHON





PAPER ZOO PARADE

Paper tiger and water buffalo are solid paper constructions. Details are added after modeling has been completed. All projects were created by Studio of Binney & Smith for "Exploring Papier Mache."



projects based on material from "Exploring Papier Mache" (Davis Press)

by VICTORIA BEDFORD BETTS

THE charming galaxy of birds and animals shown here are made of common materials like newspaper, paper bags, sticks, paint and crayons. They were created at the Studio of Binney & Smith under the direction of Victoria Bedford Betts, and may all be seen in her newly released book: "Exploring Papier Mache" (Davis Press), reviewed in this issue.

Their construction is an exploration of the possibilities

a delightful menagerie

born in a paste pot

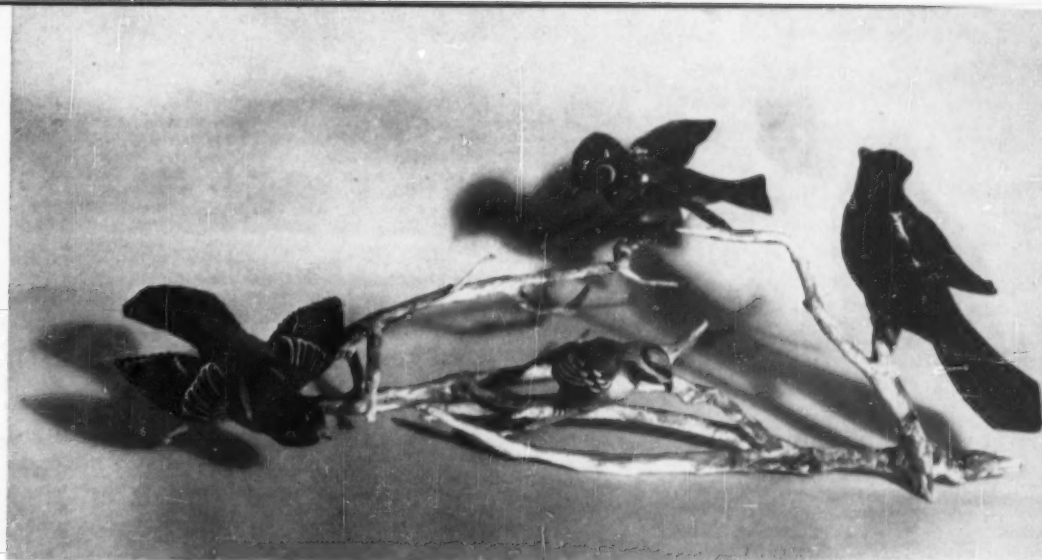
inherent in low cost or scrap materials. While these examples are professional, similar projects can be mastered by secondary level students. They make unusual gifts, table decorations and props for window display.

Equipment: newsprint, paper bags, cardboard tubes, wire, sticks, paste, string, colored paper and coloring medium.

Procedure: Papier Mache construction is too familiar to necessitate detailed description. You can make this menagerie of paper tigers, birds and other jungle dwellers by following this simple procedure.

First, decide on a subject, then visualize it in terms of integrated segments. Has it four legs? Four cardboard tubes or a twisted wire armature will be good solutions for this segment. An empty milk container makes a good body. Tails can be built about wire, a glued stick or can be represented by a twist of knitting yarn. Heads may be formed about tennis balls or light bulbs which are covered with

Birds are of solid papier mache with twigs added for realism. Wings and tail are of paper sculpture; real feathers may also be added. Try using sticks, wire or twigs for legs.



moist paper and paste, allowed to harden and then slit off from the rounded object and re-glued with more paste and paper. Or, if you prefer, you can simply wad up a ball of paper, place this wad in a sheet of newspaper, twist the ends for neck and head, and then cover this with paste to form a hard shell.

Bird legs can be wire or paper coils bent into an arch and then tied or stapled to the body. In simplified figures sticks will do the job nicely—pushed into the body and then glued secure. If you wish to add a touch of realism you might actually glue feathers onto the bird figure after it has been painted; or, if you prefer the stylized approach, simulate leathers with wings and tails made of cut and folded paper, scissor-fringed for delicate modeling. Highlights of paper feathers are pointed up with tempera paint in white or gay colors.

You can construct your papier mache animals in one of two ways: as solid or hollow figures. Solid forms are more stabile. They are made by the paper pulp method (i.e., mashing down paper in water, squeezing it into pulp and using much like modeling clay. Paste can also be applied for a smooth, paint-taking surface. Allow the figure to dry out overnight before painting.

If you wish to make heads that swivel about, this is

done by constructing the body and head separately, placing a hollow cardboard tube into the neck of the body segment and covering this with papier mache. The neck dowel juts up a few inches from the body. The head is then constructed with another cardboard tube neckpiece, slightly smaller than that on the body. When these are slipped together, the head can turn on this pivot. If a non-swiveling head is desired, simply thrust the neckpiece up into a hole cut at the base of the animal's head and then wind paste-covered paper strips to cover the cardboard tubing. When the dry figure is painted all joints will become invisible.

Action birds and animals are another innovation; their legs bend, they run, sit and sprawl. They are constructed of pasted paper wads and strips pasted on a core of flexible wire. Leave the wire exposed at the joints to permit action. Wrap the wire joints with a few layers of pasted cloth to thicken them.

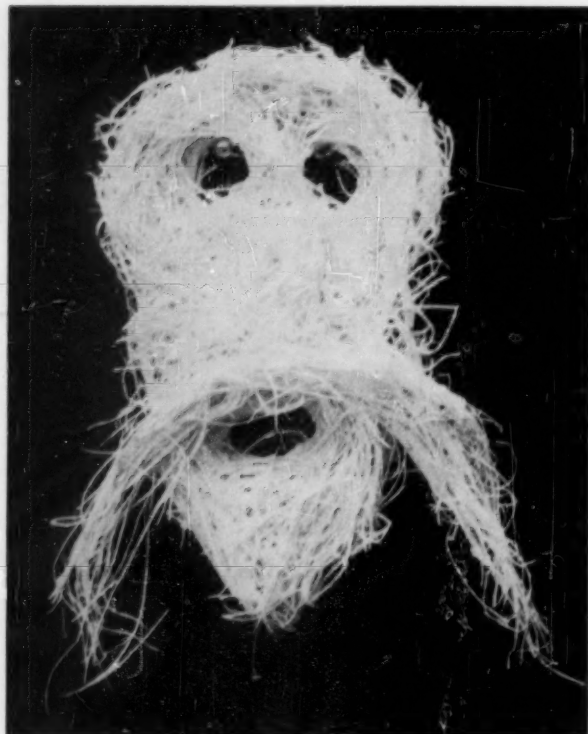
Hollow animals require bodies made about items like bottles, gourds, balloons, vegetables, paper milk containers and fruits. These objects are withdrawn after shaping has hardened. (A sharp knife or razor blade cuts the animal body neatly in two so that the modeling shape may

please turn to page 36

Hollow animals utilize gourds, fruits, vegetables, etc. to form basic bodies. Modeling clay can also be used. Paper is shaped about these objects; once hardened the form is slit to remove basic form from inside and the halves re-joined with paste and paper strips.



EXCELSIOR MASKS



project by GLADY'S MC'CAUGHEY

Coontz Jr. High School, Bremerton, Wash.

THEY delivered a new spotlight to our school last week, and it came packed snugly in excelsior. The janitor was all for throwing the stuff away, but we quickly spirited it off to our art room. Excelsior has too many creative possibilities to end up in the scrap pile.

unusual wall decorations from packing straw

Now we had our excelsior; what to do with it? The texture intrigued my students and they decided it was just the thing for constructing masks. It was soaked in warm water and in a second pan of water we added plaster of paris until a creamy consistency was reached. Then, scooping up a good handful of the wet excelsior, we squeezed out the excess water and added it to the plaster of paris until it was thoroughly coated. A handful of this plastered excelsior is enough for a mask. The artist is now ready to go to work, but must act swiftly, as the solution dries rock hard in a few minutes. This is no project for the molasses fingered!

Scooping up a handful of the working medium, then, this is placed on a newspaper and rapidly shaped to a mask form. (You can undoubtedly obtain results other than masks, but we concentrated on just this project.) As the plaster of paris dries, it heats. Once the mask is shaped, it must be set aside for a day or so to cool down to its final firmness.

White (natural) masks were the most popular, but when some students wanted to experiment with coloring their work, these were sprayed with diluted tempera paint, blown through an insect spray gun.

In our particular case, we made the excelsior masks as a group project. The class was divided into groups of six students; one mixed the excelsior, two handled the plaster of paris, one tore the newspaper and set sheets down on which to do the shaping, and the other two shaped masks. The groups alternated at their functions at intervals, so that each member handled each facet of the job. In one class period we made over thirty masks.

Next day, when the class reconvened for art period, the masks had cooled and we tore them free from the newspaper on which they had dried. Because the excelsior, even when coated with plaster, was relatively porous, there were many openings in the back from which the masks might be hung against a wall. They make very effective decorations, and, dependent on the degree of skill with which they are created, can be utilized for serious decorating effects in a modern home. ▲



Photographed by Berger Jacobson

"Why Hast Thou Forsaken Me?"

A prize-winning religious sculpture by Jules
Petrencs, rendered in Sculp-Metal.



gleaming aluminum figures
you can sculpt like ordinary clay
—an exciting material called:

Sculp-metal

by G. ALAN TURNER



YOUNG BULL:

by Jules Petrencs

FOR years, sculptors have been stymied when it came to making low-cost, permanent renderings of their work. The usual solution was to cast the final clay model in fragile plaster of paris or permanent bronze. But plaster chips easily and picks up dirt—and who can afford the luxury of bronze casting?

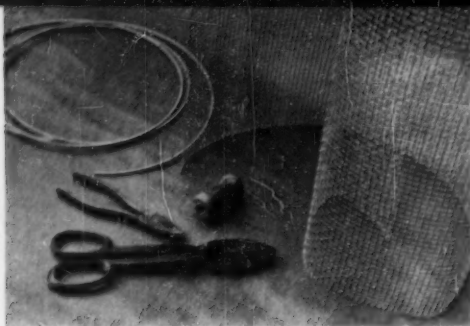
The answer is "Sculp-Metal", a most unusual plastic substance that looks, feels and models like clay, but then

hardens by itself into a "true" metal that will have all the lustre, strength and permanence of aluminum, bronze, lead or steel!

Sculp-Metal comes in cans. It is obtainable at art stores and craft supply houses, or may be ordered from the manufacturer, The Sculp-Metal Company, 701 Investment Building, Pittsburgh 22, Pa. The cost is reasonable for a good-sized supply—far, far less than foundry charges for casting.

Sculp-Metal can be worked with your fingers like ordinary putty, which it resembles in appearance while moist. It can also be applied to pre-shaped wire armatures or mesh screen shapes with a palette knife, then modeled as desired. Thick masses are built up with thin layers that fuse together. Allow it to stand in the air for awhile and it turns metal hard, after which it can be carved, incised, filed, sanded or otherwise modeled. Finally, it is buffed and burnished to a rich patina.

The accompanying photos demonstrate two techniques for working in Sculp-Metal. One distinct advantage this medium enjoys is the fact that it is a "direct" modeling procedure—the work you create is itself the finished piece without any necessity for making molds or casts. Duplicates can also be made from your original if desired by conventional means. The Sculp-Metal does not chip, crack, expand or shrink. It will not rust or corrode when exposed to weather—another advantage over bronze, which usually turns green and dull if placed outside for any length of time. Sculp-Metal withstands temperatures as high as 450° F. without visible effect and water, grease or oil will not damage it.

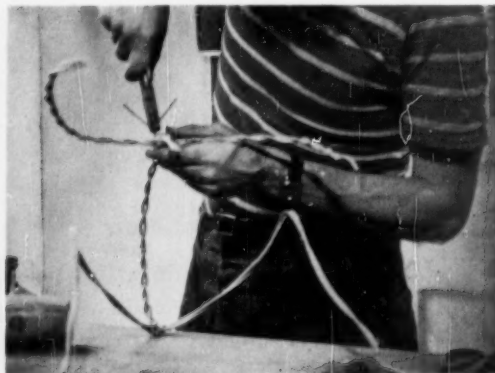


An introductory project . . .

Using the simple tools shown at left, a free form sculpture is created with three pounds of Sculp-Metal. Wire mesh is later used for more advanced project on following page.



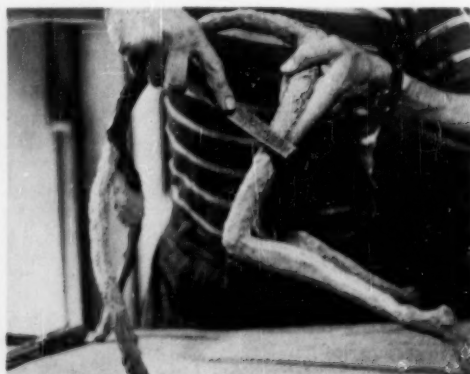
1. Cut a piece of wire twice the length of subject's proposed body, another twice length of legs, two more size of arms. Straighten wire, then bend body wire in half; twist together to hips. Spread at hips to form legs, then bend to make seated figure.



2. Top of body wire is bent forward to form head and neck. Twist wire about body at shoulders. Intertwine second arm wire about first one. Bind to shoulders. Repeat with leg wires. Shape body, arms, legs and feet.

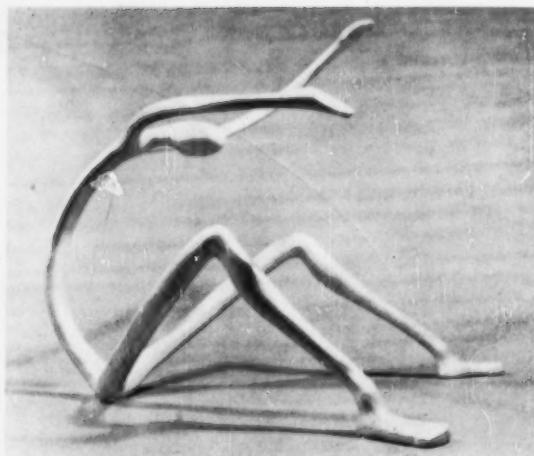


3. With palette knife apply $\frac{1}{8}$ " layer of Sculp-Metal over entire armature. Work into crevices formed by twisted wires. Keep building up in thin layers. Allow to harden for a few days before doing surface finishing.



4. When Sculp-Metal has hardened, roughen with rasp and fill in any small pits. Finish filing with half-round file. For final treatment go over surface with cloth moistened in thinner, then use steel wool or a buff to impart lustrous patina.

Finished project



For the hobbyist it is an ideal medium, requiring no heat, flame, flux or kilns. Schools and workshops should find all these advantages to their liking. The cost? About \$4.00 for a large, three pound can.

Normally, when Sculp-Metal is polished, it resembles aluminum. It may be made to look like bronze or lead, however, simply by rubbing on some ordinary shoe dye in the hue preferred. The polish is applied, rubbed briskly with a soft cloth to the desired patina and then a protective coating of cleared lacquer is sprayed on the finished piece. Readers will enjoy experimenting with other dyes

and coloring agents, for the medium is still so new that it offers much exploration.

METALIZING BABY SHOES AND TROPHIES

Yet another use for Sculp-Metal is in metalizing keepsakes like baby shoes, boxing gloves, baseballs and so on. Here's how you would tackle the job of metalizing a pair of baby shoes. (Follow the same procedure for other objects of like nature.)

First, tie the laces and arrange them neatly. Pull out the tongues to a saucy, realistic angle. Then, using a soft brush (camel's hair is suggested), apply Sculp-Metal thinned to a creamlike consistency to the inside and outside of the shoes. About four coats are a good thickness, but allow each coat to dry for a half-hour before applying the next coat. After the four coats have been made, allow the shoes to dry for a day or two. When they are hard and firm to the touch, you may polish them with fine steel wool. This brings out the rich patina of the aluminum base. The finer your steel wool is, the higher will be the gloss. For a mirrorlike finish, burnish the shoes, using the back of a spoon for this procedure.

The finished shoes can be mounted as bookends, used for paper weights, worked into the design of a picture frame or simply placed on the shelf as a permanent memento.

Gold or bronze finishes are created by the aforementioned rubbing-in of shoe dyes, or with any transparent colored lacquer stocked by your local art supplier.

REQUIRES FEW TOOLS

The tools you will need for working with Sculp-Metal are few. Use tin shears and cutting pliers to shape your armatures—the twisted wire or mesh screen about which the object is to be built. The armature is its skeleton. You'll find use for a rasp, some files, steel wool and sandpaper too. These are for lusterizing and incising the metal. A palette knife helps to apply the Sculp-Metal. That's the normal complement of equipment.

We recommend that wire armatures be made of heavy steel clothesline, but, in a pinch, you can substitute twisted coat hangers. Mesh screen is preferred when working on larger objects with a hollow core. You can create sculptured pieces as simple as a semi-abstract figure made with twisted wire thinly coated with Sculp-Metal, or as complex as a literal head portrait, grouping or naturalistic animal form. Solid objects may also be decorated with a ball pen hammer to give a hammered metal appearance.

We have been describing Sculp-Metal as a sculptural method; it has many other uses. Automotive designers find it a handy material in creating mock-ups—exact scale models of cars. The Sculp-Metal is mixed equally with Sculp-Metal Thinner to make a thin, creamy consistency and this can then be brushed over the wooden frame of the mock-up model, or painted onto bumpers, trim and hub caps to impart an aluminum finish. The "wonder metal" is also handy around the house for touching up aluminum trim, screens, planters, bowls and picture frames. It coats onto any relatively firm material such as leather, canvas, wood, plaster. Model railroaders and plane builders will have obvious uses for it. Home craftsmen can apply Sculp-Metal to candlesticks, boxes and cigarette receptacles, alchemizing them into handsome gifts. An entirely new field of experience lies waiting for the craftsman who would like to try using the medium to inlay a table. (Just gouge out the wooden surface appropriately and fill with

Sculp-Metal.) Once the inlaying is completed, smooth down the surface even to the tabletop with fine sandpaper.

In summation, then, let's list a few important points about using this exciting medium:

- *Build up sculptured figures over rigid wire or hardware screen armatures, to impart strength and create a working skeleton. If the object is large, make a hollow core of mesh screen to save Sculp-Metal.

- *Build up large masses with moderately thin layers (about $\frac{1}{8}$ " of the material, allowing each layer to dry before progressing to the next. When the modeling is completed, allow object to sit for a few days before filing, burnishing or finishing. This "curing period" adds strength.

- *To smooth pieces evenly, rub with a soft cloth which has been impregnated in Sculp-Metal Thinner.

- *If Sculp-Metal hardens in the container, add Thinner until it becomes soft again.

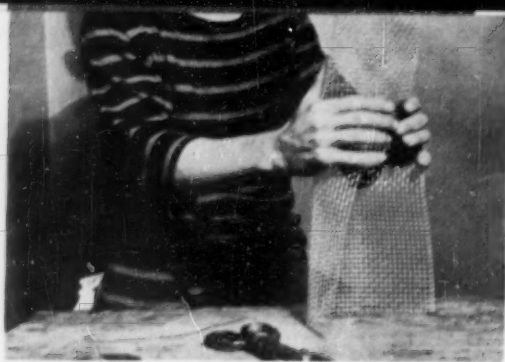
There are two words of caution concerning the use of Sculp-Metal: (1) it is not recommended for casting in molds or applying over oil-base, non-hardening clay. (2) The Thinner is inflammable, so work in a well-ventilated room and avoid proximity to open flame.

And that's the Sculp-Metal story in brief. It is still so new a medium that many hours of fascinating exploration await you. ▲

for advanced project, turn page



Versatility of Sculp-Metal is seen in its use to metalize pair of baby shoes. Just thin down material, then apply several coats with brush, allowing each to harden. Finish with fine steel wool and for high, mirror finish burnish with back of spoon. Bronze color may be added by rubbing on shoe polish.

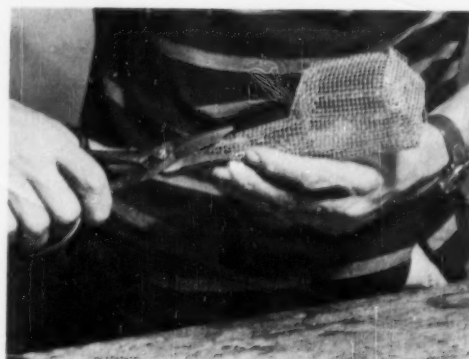


1. Using $\frac{1}{4}$ " mesh screen, cut piece for body. Form into tubes; fasten together with bits of binding wire. Flatten into elongated oval shape.

2. Make four tubes from $\frac{1}{8}$ " screening. (arms and legs) Bind together with thin wire, to make completed tubes as at right.

3. Fashion head and neck from tube made of $\frac{1}{8}$ " screen. Cut pie-shaped wedges from top of head, then curve remaining tabs together to make crown. Form neck as tube.

4. Fasten head and neck to body, cut hat brim from screening and wire securely to head. Wire arms and legs tubes to body tube which has been affixed to rough wire armature within it. Shoes and hands are made of screen scraps. Daub all points of assembly with Sculp-Metal and let harden.



THE SHAKER MAN is seen in finished form. Standing 39" high, this model required 7 lbs. of Sculp-Metal. Project can be scaled as desired.



5-6: Cover figure with $\frac{1}{8}$ " layer of Sculp-Metal and build up features as solid forms. Details are filed and gouged after object hardens. Steel wool figure after it hardens, to patina. Treat the Sculp-Metal much as you would modeling clay during rough work and compact it well for strength.





Suji

something new in wire sculpture



PPIPE cleaner sculpture is familiar to everyone. Mostly, the results are apt to be amateur in appearance and the scope rather limited. Now, however, you can tackle a new approach along the same general lines. It's called *Suji* and raises wire sculpture to new heights of versatility.

A Suji kit contains a number of simple tools and several feet of brightly colored, flexible wires. By using the jigs and shaping tools included in the kit, you can fashion anything from a lazy fisherman to a scale model Stanley Steamer, all in a matter of minutes.

The simplicity of Suji-craft makes it an ideal medium for youngsters, occupational therapy patients and Sunday hobbyists. This technique is so new that its creative potentialities have scarcely been approached. There is much room for experimenting with Suji.

Tyros report it a foolproof medium in which errors are quickly corrected. You can undo the mistakes, even after gluing the parts together.

Illustrated are some of the basic procedures. Once these are mastered, you can turn out a wide variety of figure sculptures, toys, model boats, cars and aircraft, scenic effects and architectural forms.

Suji is a product of X-Acto, Inc. The boxed kit sells for only \$2.95, with all components available for replacement at moderate cost. The kit holds wire cutters, shaping jigs, a clamp, simple tools and a tube of rapid-drying glue. Here are the components and their uses:

BASE JIG: for making bases on which to set the work. Also used for shaping flowers, hats and all disc shaped objects.

SPINDLE JIG: for making "sheets" of wire, cylinders, and clothing like skirts, shawls, coats.

CROSS-SECTION CLAMP: for picking up and gluing small accessory parts to figures; for anchoring free ends of the wire which forms bases and shapes.

GLUE: a quick drying cement which fastens objects to their bases. Also used to form sheets of wire on the jig.

WIRE CUTTERS: for snipping wire to desired length. (You can also substitute ordinary household shears or wire clippers for the same purpose.)

DOWELS: for winding cylinders and small cones into shape.

WIRE ROD: for tight windings of small diameter.

ACETATE DISCS: these transparent, plastic circles are used by beginners in lieu of coiling their own bases on which to rest the sculptured objects. Advanced craftsmen may prefer to make wire coils, as later described. The discs may also be cut into odd shapes to use as accessories.

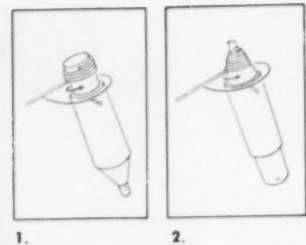
METAL SPATULA: for clearing off glued bases and removing hats from the base jig. As it measures exactly four inches in length, it may also be used as a ruler in measuring wire sizes.



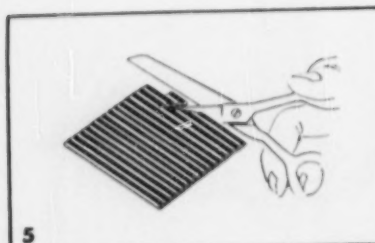
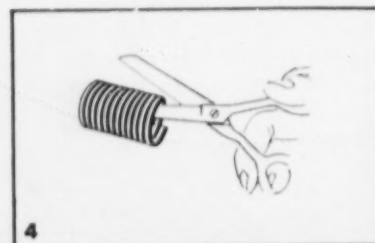
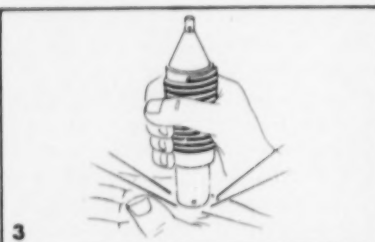
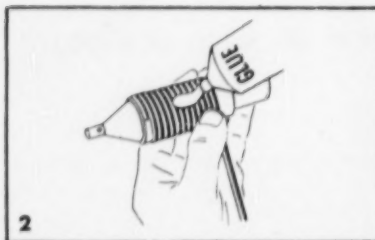
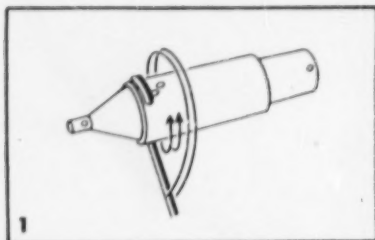
THE SUJI SPINDLE JIG

1. The funnel end is used to produce skirts and other cone-shaped objects. Anchor an end of wire in the hole in the neck of the funnel. With the free end, wrap on tight turns around the cone-shaped part of the funnel to the required depth. Apply glue to the entire surface. When dry, pull out or clip off the anchor wire and remove the skirt from the jig.

2. The blunt cylindrical end will make a variety of cylinder-shaped objects such as cans, walls, towers, etc. Simply anchor an end of wire in the hole, wrap on as many closely wound turns as required, glue, allow to dry, and remove.



How to use the suji spindle jig:



THE Suji spindle jig is actually three tools in one: (a) The tapered center section; (b) The funnel end; (c) The blunt cylindrical end.

The center section is used to produce flat wire "sheets" which can be cut, sliced or bent into any of hundreds of shapes. It is these "sheets" that give SUJI wire its tremendous versatility and flexibility. Depending upon the color combination desired, from one to six strands of wire can be used. The following instructions for the use of the center section illustrate the use of two strands.

1. Insert the ends of two different color strands of wire into the first hole in the center section. Keeping the two strands parallel, begin to wrap on tightly wound coils around the cylinder to the required depth, thus forming a wire cylinder.
2. Hold down the two free ends with the finger, apply glue to the entire outside surface of the wire coils, and allow to dry.
3. Pry out or cut away the anchored wire ends and slide the wire cylinder off the jig by pounding the blunt cylindrical end against the palm of the hand. The center section of the jig is slightly tapered to facilitate the removal of the wire cylinder.
4. With a pair of scissors, cut through the entire length of the wire cylinder.
5. Using the jig itself as a roller, roll out the cut wire cylinder until it is flat. The resulting sheet can now be sliced, cut or bent into any shape required by the project at hand.

Spindle jigs of larger diameter and greater length (to produce bigger wire "sheets") can be easily improvised from scrap wood rods.

FUNNEL: for making cone shaped objects (i. e., skirts)

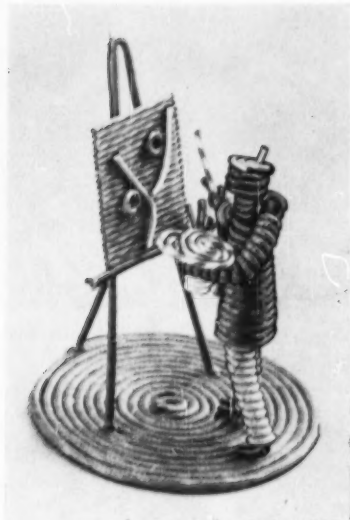
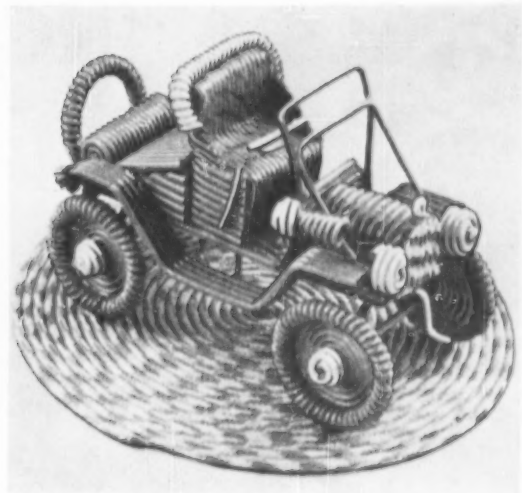
The wire used in Suji is tough, yet shapes easily. It comes in several different, brilliantly colored hues and resembles the color-coded wiring used by electricians to trace radio circuits. It is shaped by turning it on one of the several available jigs in the kit. (You may improvise jigs with ordinary household items like broomstick handles, jars, pencils, etc.) When you turn the wire about a jig, do this without exerting too much pressure. Allow the wire to work freely between your thumb and forefinger. This prevents the insulation from unraveling. Keep each turn close against the previous one so there are no gaps.

HOW TO GLUE: Use the point of the base jig to keep the mouth of the glue tube open. If you are adding more glue to a previously glued piece, work carefully. New glue dissolves old glue temporarily.

In bending a glued surface, bend it so that the glued portion is *inside* the direction of the bend. This prevents dried glue from cracking.

A word of caution: Suji glue is inflammable. Do not work near an open flame or while smoking.

ANTIQUE AUTO indicates possibilities of Suji for serious hobbycrafting.



Example of Suji Steps:

Smock: use narrow funnel or end of long-nosed pliers; Canvas: Cut from spindle jig sheeting; Easel: three strands, as shown; Palette: Make discs on each end of one strand, using base jig. Brush holder: cylinder made on steel rod.

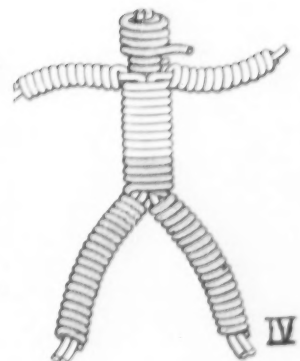
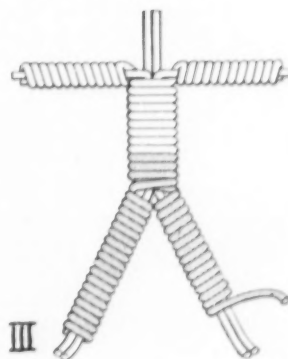
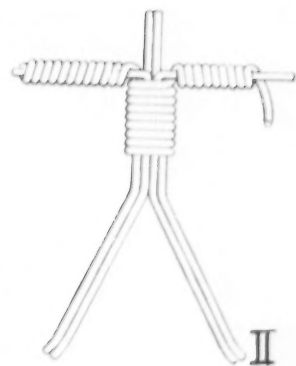
CREATING A SUJI FIGURE

1. SKELETON: cut four pieces of wire, each 4" long. Make into tight, even bundle, then cut 24" piece of different colored wire and bend into hook about middle of sheaf, making chest.

2. CHEST AND ARMS: With free end of 24" wire, make nine turns up skeleton. With other free end make nine turns on top of initial nine, in same upward direction. Bend tops of two of skeleton wires to sides, one each way, to make arm-pieces. Using free ends of the bent chest wire, twist twelve turns about each arm until just a small bit of wire protrudes (on which to fasten hands). Clip off any excess.

3. WAIST AND LEGS: Cut a 24" piece of wire of another color, bend in half and hook midpoint over skeleton just below chest. With one of free ends make four tight turns down skeleton. With other free end make four more over first four turns, working in same direction. Separate remaining two skeleton wires at bottom of figure to serve as legs. With free ends of waist wire make eighteen turns on each leg. Even up, clip off excess, leave about 1/8" protruding for feet which are made by simply bending up ends of wires.

4. HEAD AND NECK: Cut a 10" piece of wire of another color. Beginning with one end between shoulders, make six turns up the skeleton and then four more down on top of first turns. Clip off excess wire. "Kink" the figure at elbows and knees (see sketch) and bend into desired position. Figure is now ready for gluing on of accessories and fastening to a base.



MAKING A BASE WITH WIRE: As we have mentioned, professionals and advanced Suji craftsmen prefer to make their bases out of wire rather than with the transparent acetate discs which are provided for beginners. Here's how to do it:

Use the round base jig, a metal disc with a nail sticking up from its center and containing a small, drilled hole next

please turn to page 36

DECORATING WITH ENCAUSTIC

hot wax painting was old
when rome was new . . . it has
many decorative uses.



Portrait in crayon encaustic, courtesy
Studio of Binney & Smith, Inc.

WANT to try something different in the decoration of fabrics, pottery and drawings? Encaustic is the answer. Like many another art technique it is an ancient one, possibly dating back thousands of years. What is encaustic? Webster's Dictionary defines it as "the method of painting in heated wax or in any way in which heat is used to fuse colors." You can use Five and Ten Cent Store wax crayons for encaustic painting and decoration, or, if you prefer, may experiment with a mixture of oil paint, melted candles and other coloring pigments.

Heat fuses the colors to the surface of paper, wood, fabric, linen canvas or even rough clay pottery and stoneware. There are many ways to prepare your mixture for application. The simplest is to unwrap crayon sticks and apply a flame to the tips, quickly rubbing the soft wax onto the surface of the material. This may prove a bit tedious, and to speed up matters it is suggested that you place a muffin tin over a hot plate, then break up crayons and drop them into the cups. The heat will melt them to a thick liquid state. You can then dip a bristle brush or stick into the color and paint with it.

Another method for simplified encaustic painting is to simply draw on paper or cloth with wax crayons, cover the art with smooth paper and whisk a hot iron over the paper with sweeping, light movements. The heat will fuse the crayon, setting the color to the drawing surface. The wax will adhere to the top sheet of paper, lifting away after the pigment sets. Interesting textural effects are possible by placing mesh screening, strings and small, odd-shaped objects under the cloth or paper before rubbing the flat side of a crayon across this raised surface. (This is similar

to the well-known childhood stunt of rubbing a soft lead pencil over paper which has a coin underneath, thus transferring the raised design.)

Once the wax design has been sketched, iron the surface as above-described and the textural motif will become permanently affixed.

If you try encausticizing pressed wood panels (i.e., Masonite for example) you will create permanent art that is handsome indeed and can then be sawed into plaques, inserts for cigarette boxes and for other decorative purposes.

You can, of course, purchase encaustic colors, but the home made variety are entirely adequate and most inexpensive to produce.

If you decide to work on unfinished wood, first treat the wood with an under coat of wax to eliminate chipping and cracking. Rub a white candle over the wood to do this, or you might wish to experiment with a wax-based floor polish.

BATIK PROJECTS ARE FUN

The application of melted wax to cloth probably originated many centuries ago in the East Indies, where the method is still practiced today and is known as Batik. Here's a project in batik—decorating a silk scarf:

1. Plan the design on sketch paper, drawing full size. When the visualization is ready, go over it with India ink.

2. Place the drawing under a piece of de-sized (boiled) silk, approximately the size of a handkerchief or head scarf. Tack both drawing and silk tautly. The design should show through the silk. Now, using a soft pencil, trace the design onto the silk.

3. Next, dip your brush into melted wax and carefully paint in the sections of the design with this hot mixture of paraffin and beeswax. The idea is this: the wax acts as a resist. You are next going to dip the silk into a dye bath (clothing dyes in any color, obtainable for about 25¢ at stores everywhere) and wherever the silk is covered with wax no dye will penetrate.

4. Immerse the silk, with all areas not to be dyed protected with wax. Place it in a cold water dye solution—hot water would melt the wax. Wait for desired hue to be achieved, then remove from bath and rinse under water to remove excess dye. Place silk scarf on absorbent paper, stretch flat to avoid color-intensified wrinkles, and allow to dry.

5. Finally, remove wax with a solution of ordinary gasoline, or by placing silk between absorbent paper and ironing with hot iron. Wax will adhere to paper and lift off.

A few tips: if dyeing cotton fabrics, add a bit of salt to fix the color; if dyeing silk, add a few drops of vinegar for the same purpose. If using powdered dyes, first mix with hot water, then allow to cool down before using. Use rubber gloves to protect your hands from the dyes. They are harmless under normal use, but hard to wash away.

Thus, we have examined two approaches to encaustic. Another application is in the decorating of pottery. The procedure is no different than for painting on paper, wood or canvas. Wipe the ceramic piece or stoneware clean and dry, then apply melted wax coloring with a bristle brush or palette knife or similar tool. Whenever possible, lay the object on its side, so that you may work from above. This decreases the possibility of dripping. However, for an excitingly "accidental" effect, simply pour liquidlike melted crayons down on a ceramicware or fabric piece and allow the colors to splash and dribble as they will!

Ceramics cannot be easily heat fused with a hot iron because of their shape, and so you will have to utilize a regular kiln for fusing the wax pigment to the clay or stone. You can then use a sharp tool to scratch and incise designs. ▲



Wild horses is the theme of this simple sketch by youngsters, using melted crayons.

© Prang Studio

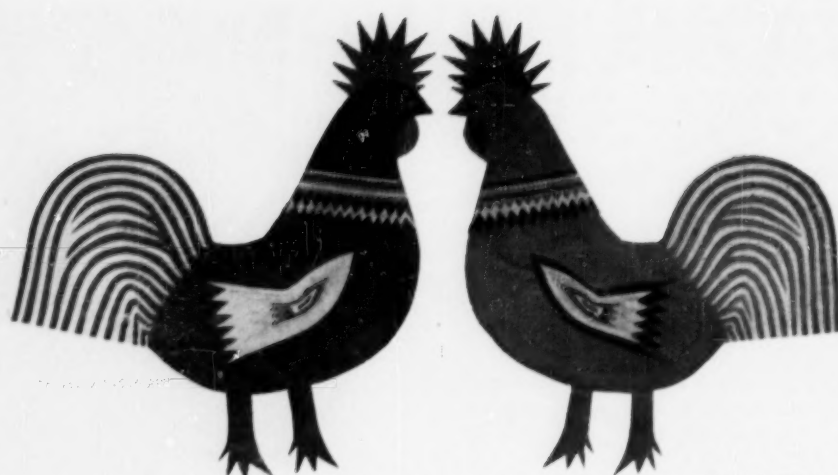


Still life in encaustic, by secondary level student. Encaustic applied with large brush and palette knife.

© Prang Studio



Batik is another wax resist method for decorating fabric.



—Kurpie Roosters

POLISH FOLK ART CUTOUTS

paper sculpture new? not in poland where it started 2500 years ago!

reproductions courtesy EMBASSY OF THE POLISH PEOPLE'S REPUBLIC

by KAZIMIERZ PIETKIEWICZ

ALTHOUGH paper cutouts are known in many countries, perhaps nowhere have they developed so national and individual a style as in Poland.

Glossy colored paper first appeared in the Polish countryside in the Seventies of the last century and the earliest Polish cutouts date from then. Since that time paper has taken its place with wood, wool, linen, metal and clay as a material used by the folk artists of the nation.

Paper cutouts, or *wycinanki* (vi-chi-nan-ki) as they

are called in Polish, took over the old traditions and techniques used in making leather and cloth cutouts. There were other influences as well; for example, patterns printed on linens and even the designs on wall paper. Another factor involved in the development of the art was the tool available in the villages—the heavy shears which, from days immemorial, was the instrument used for fleecing sheep and making family clothing. Such shears were known in parts of Europe almost 2,500 years ago and in Poland itself for more than 20 centuries. Of spring construction and the product of the village blacksmith, the clumsy-seeming sheep shears is used to this day by many Polish cutout artists in creating their remarkable filigree patterns.

The original purpose of paper cutouts was the decoration of the rural cottage. This remains so to this day.

While Polish cutouts have a considerable range, they may be divided into two basic groups. The first places main emphasis on the rhythm of line—a kind of graphic art—while the second uses vari-colored paper which is first cut and is then glued together so that when completed it resembles a decorative painting. In the first form the technique of cutting results in a compositional arrangement of one or more axes of symmetry. Color harmony is most important in the second type of cutout. There are, of course, intermediate variations.

KURPIE

The first group of cutouts is prevalent in Kurpie; that is, among the Mazurs in the area north and east of Warsaw. At cleaning and painting time each spring and fall



A traditional art and a new practitioner

new ornaments are created and hung up about the cottage, for these are cutout seasons in Kurpie. Among the most common patterns in this center of Polish folk art are the so-called *leluje*, bushes or small trees, or plants with unfolding leaves rising from a trunk in a stylized system of branches enclosed in an oval, a wheel or some similar shape. In the more complex compositions, figures of animals and birds are found, with the barnyard rooster most common. Another variation is the chalice-type motif set on a triangular base.

There are among cutouts of this one-color type some which are delicate and quite complicated, whereas there are others which are cut as if they had been forged from metal. The latter have a single axis and are made by cutting a single piece of paper folded in two. On the other hand, Kurpie wheel and star cutouts are quite different from the "strong" types just described. Here the ornamentation is repeated in radiations from a center, with the pattern created by folding the paper several times prior to cutting.

A variation often seen in Kurpie compositions contains the figures of roosters and peacocks of a single basic color but adorned with circles or stripes of another color to represent comb and plumage, the designs sometimes frankly fantastic.

While the Kurpie cutout is primarily decorative, it often makes use of contemporary themes which reflect the day to day cultural activities of the countryside—a living answer to the erroneous concept that folk art is unchanging and static.

LUBLIN

Cutouts created in the Lublin region of southeastern Poland have a certain resemblance to the circular cutouts of Kurpie. They are in the form of wheels or stars of many rays composed of various elements—sometimes plants, sometimes animals, sometimes just geometric shapes, sometimes designs difficult to describe. Lublin cutouts, often look as if they were two separate entities—one the center and usually smaller while the other is larger and considerably richer in texture, as if it were a painting on which the artist had devoted the full play of his ingenuity to the frame and less to the painting itself.

WARSAW

In the Voivodship of Warsaw, a mixed type of cutout is frequently found in the shape of an octagon, a square or a circle. An open work cutout is glued to a contrasting background. The octagon, with four axes of symmetry, is obtained by the proper folding of the paper used. However the effect is obtained not merely by the method of cutting



CUTOUTS DECORATE A FARMHOUSE, this being the original purpose of the 2500 year old craft.

but by the proper selection of colors.

LOWICZ

The technique used in Lowicz consists of making separate cutouts from papers of different colors, then gluing them together with a paste of rye flour. The vivid composite is usually on a white background.

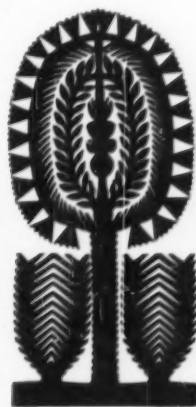
A well-known type of Lowicz cutout is the rectangular or square picture in which the most common motif is a series of decorative flowers growing from a flower pot. Roosters, peacocks or other birds are sometimes introduced into cutouts of this kind.

The flower cutouts of Lowicz, incidentally, have little relation to the flowers observed in nature. Their color, form and arrangement are from the world of the artist's fancy rather than from the plains and the woods of central Poland. Balance and symmetry about the vertical axis are carefully preserved, however.

Far from dwindling away, folk art is now developing in many parts of Poland with great vigor. As in the case of the Polish cutout, so other folk art creations, once known only in their own small communities, now begin to make their way throughout the world as representative of the art culture of the Polish people. ▲



A Warsaw Octagon



Kurpie cutouts from Kadzidlo, Warsaw.



Modern application of stained glass by Henri Matisse.

PAINTING ON GLASS

THE decorating of glass is an ages-old procedure whose origins are lost in antiquity. Excavations around Pompeii and other pre-Christian sites have uncovered still-brilliant mosaic murals which were the inspiration for the great, anonymous artisans who created stained glass windows for Europe's old gothic cathedrals.

Today, the decorating of glass for religious purposes still follows the techniques of these 11th Century French and German craftsmen, even when translated into contemporary abstraction.

Readers who would like to create simulated stained glass windows will find the project a fascinating one, combining the skills of shopcraft, painting and metalworking. You will find stained glass has many uses beyond the familiar ecclesiastical adaptation. Stained glass, like its ancestor, mosaic (inlaid tile), adds a smart, decorative touch to ordinarily nondescript skylights, windows along staircases, for facing a mantel, making coffee table tops, drink coasters and serving trays. Basically, the procedure is the same as that employed in creating inlaid tile mosaics. Here is how:

First, sketch a design in charcoal or pencil, outlining the dimensions and drawing in the motif. Then, using paints, crayons or pencil, add your colors to achieve the desired effect. This sketch is merely the point of departure. Change it to suit your personal preference.

Next, using a charcoal stick, break down the drawing into bold, simple segments. These heavy black lines simulate the leading of a stained glass—the metal which holds the bits of glass together.

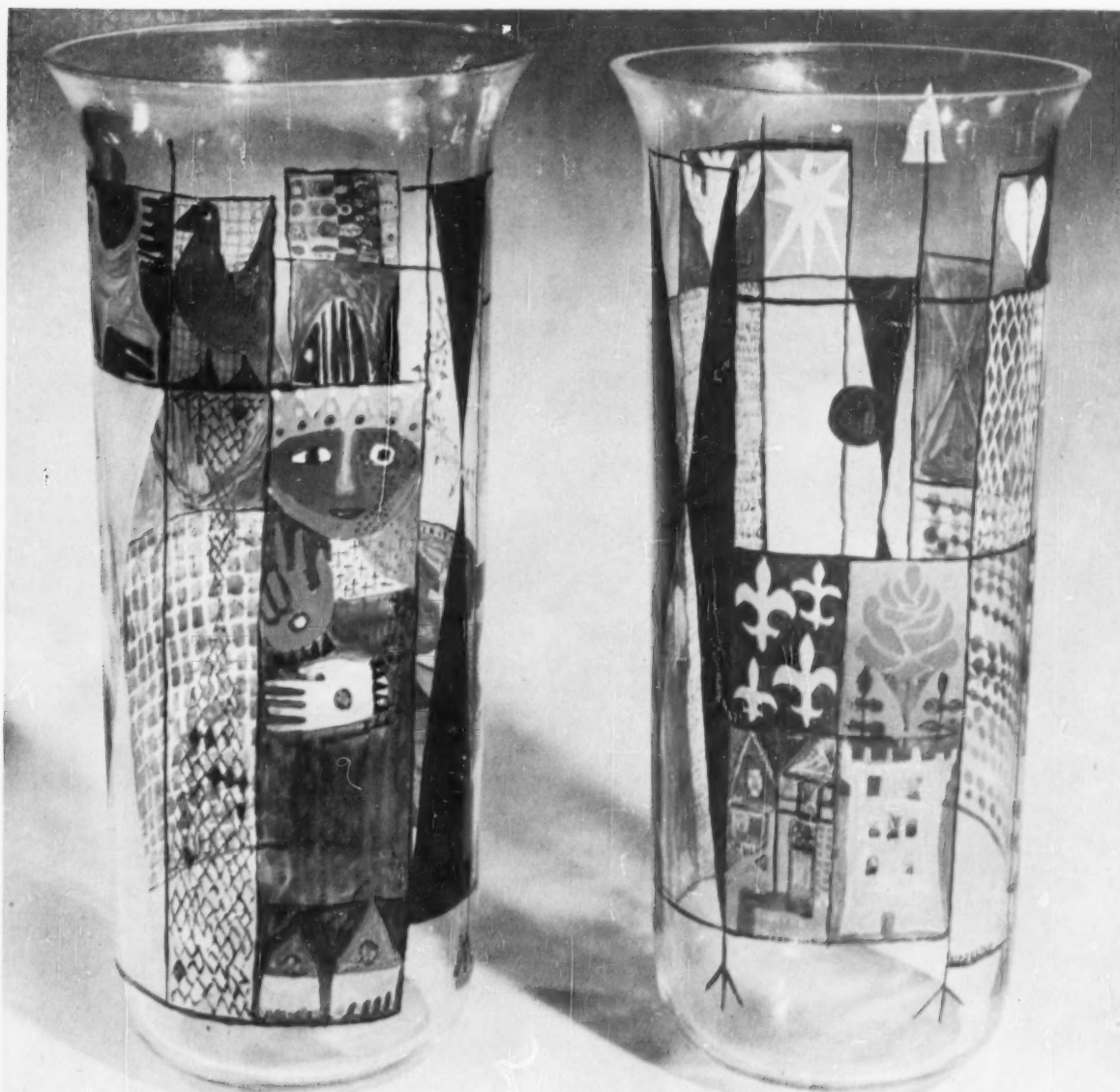
You are now ready to work with the actual material. Lay a sheet of window glass, or ripple glass, over the drawing and, using a grease pencil, number each colored fragment, identifying it for hue and location in the overall design. Then cut it with a glass cutter.

Pick out all the fragments of the same color and lay them in a neat pile. Do this with each color. *Always cut the fragment so that it contains but one color.* The following step consists of coloring the glass with oxide paints. The painting should be smoothly done, so that there are no brush marks. The paints used are similar to those employed in china painting and ceramic work. (The manufacturer has added an identifying chemical to indicate the paint's final color after it has been kiln-baked. Actually, it is the baking which fires the painted glass to its final color; the identifying pigment burns away during firing in the kiln.)

Experimentation and familiarity with the characteristics of each oxide paint will determine the length of firing and the proper temperature. For those who are not familiar with kiln work, a much simpler coloring agent exists which does not require firing. This is the familiar *Dek-All*, an



working notes on everything from stained glass to decorating gifts and dinnerware



VOTIVE LAMPS for a chapel, painted with Dek-All by Madeline Haase of Immaculate Heart College

all-purpose, quick drying paint put out by American Crayon Company.

Once the glass fragments have been painted, they are reassembled on the colored sketch and soldered together with lead to form the completed design. This creates the stained glass window or inlaid object. If stained glass is to be used as a tabletop, it is best to brace the edges of the glass with metal stripping and to place a white cardboard backing underneath the glass and on top of the table, to help reflect light back up through the colored glass. Do not attempt to use a stained glass mosaic by itself as a top for a coffee table. Any heavy object will break through. Simply mount it on the already existing tabletop, first neutralizing the original top's color for better reflection.

Facings for a mantelpiece are done in a similar manner, or you may even adhere the bits of stained glass with a

transparent cement. Stained glass windows, of course, are not subject to weight, and may thus be suspended without extra backing. However, be certain the lead soldering is strong enough to withstand a strong wind.

Decorating glass household ware:

You can do exciting things to cookie jars, drinking tumblers, chinaware and glass bottles, using *Dek-All* or other china paints. If you can work fast enough and have a flair for the unusual, you can turn this kind of hobby into a profitable business enterprise. A set of six, hand-decorated drinking tumblers, properly boxed, might well retail for ten dollars or more. They also make handsome gifts.

Most glass decorators prefer to work freehand, since this imparts a casual, individualized appearance to the

please turn to page 31

TRACE-DECORATING A GLASS TUMBLER

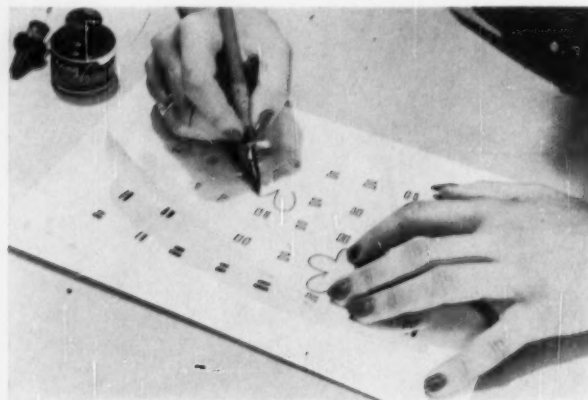
project and examples courtesy American Crayon Co.

USING a low-firing glaze like Dek-All, you can decorate drinking tumblers in a matter of minutes. Application may be freehand for individualized glasses, but where a uniform set is designed, the following simple technique is recommended. Plain glasses are inexpensive and obtain-

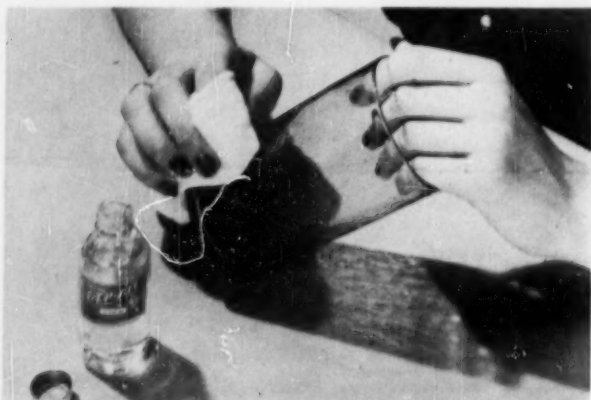
able at most shops for as little as a dime. Six matched glasses, decorated in gay colors, make a handsomely personalized gift. Your equipment consists of: pencil, pen, ink and scissors, sheet of celluloid, low-fire glazes and a kiln or kitchen oven.



1. Insert a piece of celluloid or tracing material into the glass and measure off a piece the diameter of the tumbler. Cut this length off and flatten.



2. Using India ink (to avoid crawling) draw in your motif. You may make pencil sketches first, then trace these onto the celluloid. Strive for a well balanced design whose units can be seen in full.



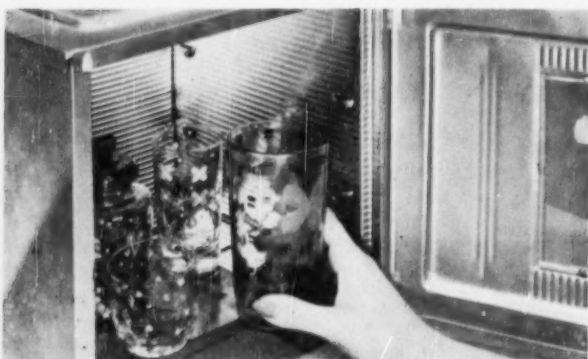
3. Once the design has been transferred onto the celluloid sheet, thoroughly clean the surface of the glass tumbler with a grease removing agent.



4. Roll up the traced design so it faces outward and slip it into the glass. A bit of scotch tape will keep it tight against the tumbler.



5. You are now ready to trace the designs on the outside of the glass, using low-firing glazes. Dek-All has been used because of its rapid drying.



6. The decorated glass is finally placed inside a kiln or kitchen oven. The temperature is slowly raised to 300°F. and maintained for fifteen minutes.



SPICE JARS were undecorated containers from a china shop. Make a set using leaf motif of original plant for the design.

work. It is also possible to decorate with the use of stencils. Stencils are prepared by making a sketch on tissue paper cut to the inner circumference of the tumbler or bowl. The colored drawing is then slipped inside the glass and temporarily affixed with scotch tape. Then the design is painted with *Dek-All* on the outside of the glass, using the tissue paper stencil as a guide. (Note: if a glass container is to be painted *inside* and then used to actually hold liquids or food, the glass should first be glazed in an oven for sanitary reasons and for greater permanence.)

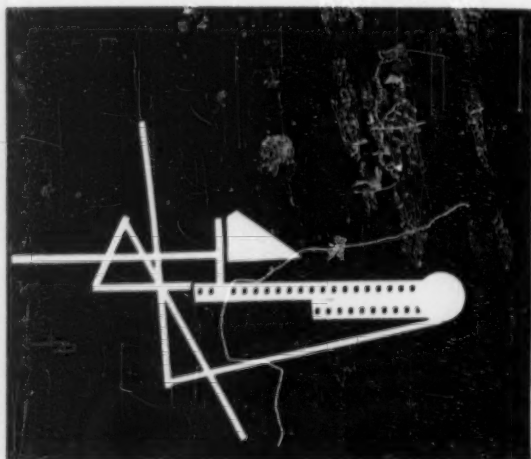
For purely decorative purposes, hand-painted glassware finds ready use as ivy bottles, containers to hold cotton or baby oils, cookie jars, salt and pepper shakers and as ornaments for Christmas trees. The painting process is so simple as to be elementary; just wash the glass in warm water, dry and remove any trace of grease or grit. Then dip your oil or water color brush in *Dek-All* and paint away! ▲



ANTIQUE EFFECT is achieved on this dark green vase by decorating with green and yellow glazes in floral motif. Fire at 300° F. in same manner as described on opposite page.

GALAXY OF DECORATED GLASSWARE ranges from formal dining dish (top) to children's tumblers (lower right). Use *Dek-All* to decorate salt and pepper shakers, ash trays, flower vases, cookie jars, toiletry bottles too.





Scraps of wire, odd-shaped drafting tools, bits of wood can form a geometric abstraction.

Something old—something new

PHOTOGRAMS PRODUCE STRANGE DESIGNS
FROM COMMONPLACE OBJECTS

ANYONE can produce photograms. They are pictures made without a camera, the result of exposing photographic paper to light, with opaque and transparent objects resting against the paper.

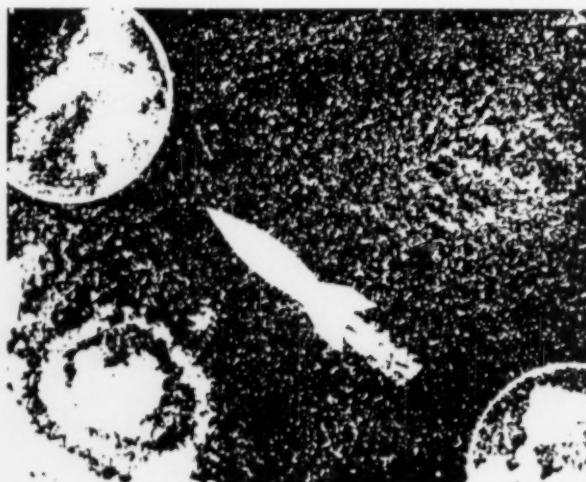
No experience is required; only a minimum of materials and a resourceful imagination. If you experiment you will soon discover fanciful shapes in commonplace objects, weird and beautiful designs hidden in the silhouettes of string, beads, leaves, glasses, wire screening and countless other household articles.

For under two dollars you can obtain all the supplies you will need from your local photo supply dealer. These will consist of developer, fixer and a package of 8" x 10" photo paper—enough to make two dozen photograms.

Here's all you do:

Place any object on a sheet of photo paper in a darkened room. (You may use a dim "safe light" of green or red, also obtained at the photo dealer. This will enable you to examine your work during its actual progress during development.) Then, turn on the room light for a few seconds, or rig up a hundred watt bulb next to your working table, for more convenience. Wherever the object touches the paper it will cast its shadow or otherwise screen out light. This silhouette (or semi-silhouette, depending on the light blocking capacity of the object) will be cast on the paper. Areas not so blocked will turn black when developed, those screened will remain white or some degree of gray tone.

Conquest of space is theme for paper cutout and sprinkled sand or sugar.



project by
MICHAEL KOSINSKI

The exposed paper is then immersed in developer for a minute and a half, or until the image comes through to your satisfaction. It is then dipped in water to remove a good part of the developer, and then finally immersed in the hypo (i.e., *fixing*) bath, which removes all last trace of developing chemical and makes the image permanent. After two minutes in fast acting fixer, the photogram is completed and is placed in running water for a half-hour or so, to wash away the hypo. It is placed between blotters to dry, with a slight weight on top to prevent curling. You now have produced a photogram.

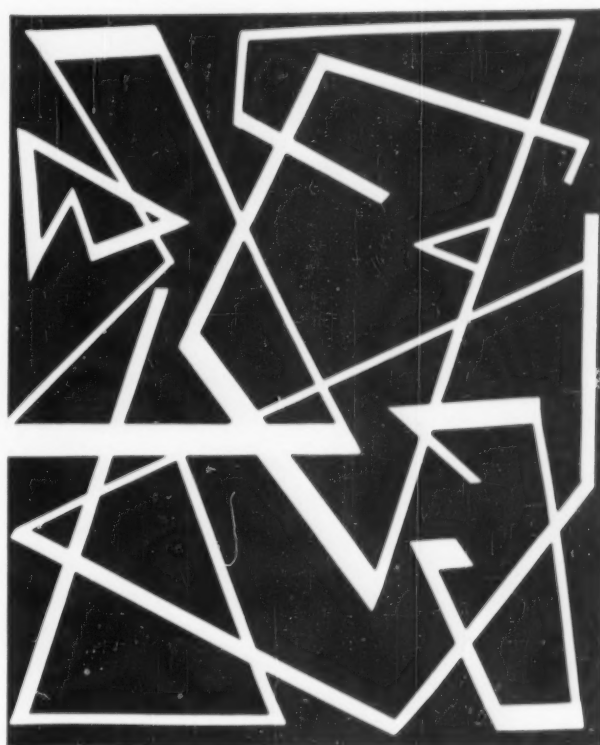
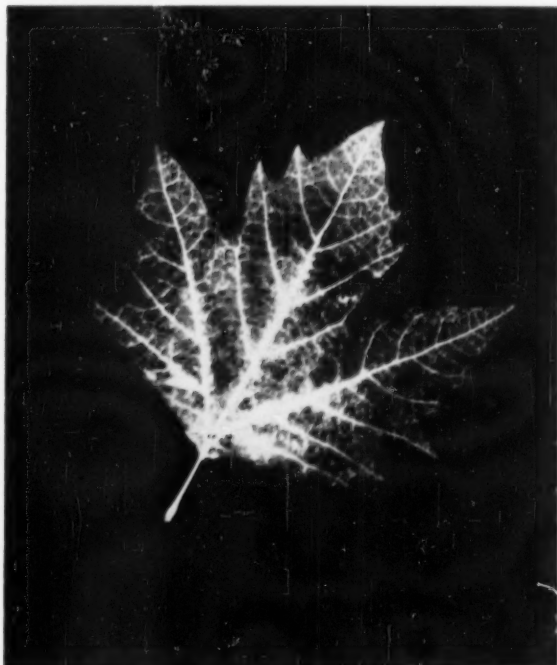
Photograms can be done as easily by youngsters and rank amateurs as by a professional. Your ideas can be simple or elaborate. Any object is fair game for a photogram—paper clips, torn cardboard, brushes, talcum powder. Powder, salt or sugar will cast minute shadows that become falling snow when development is made. Cut out silhouettes make skyscrapers, boats, portraits, trees, mountains. Cut glass casts unusual shadows and light areas. Straws and toothpicks produce odd geometrical shapes. You can combine dozens of objects to create striking photograms. This is a splendid teaching aid to emphasize the principles of valid design. Its other uses are manifold: greeting cards, abstract light paintings, posters, bookplates.

PHOTOGRAM PARTY PUZZLER

Because you can so easily set up the equipment for making photograms, it lends itself to party games. Have your guests create their own "*What's Its?*" in a few moments, to puzzle their companions. (You needn't wash the prints for permanence; the entire operation should take only five minutes from inception to showing of the still-wet print.)

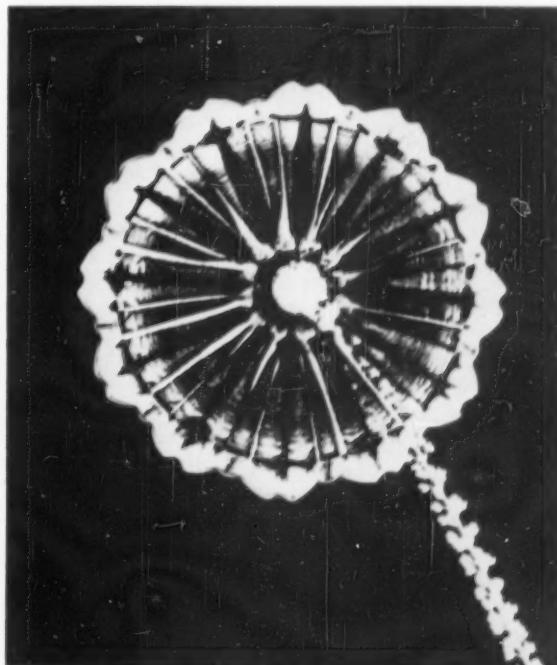
It takes little time to discover photograms everywhere in your home or classroom. A darkened closet is all the working room you really need. ▲

A leaf takes its own x-ray portrait when bright light flashes down to silhouette it against photo paper.



More geometric mazes are formed with strips of opaque material draped across the light-sensitive paper into pleasing pattern.

Flowerlike object is long stemmed glass resting on paper. Similar effects are possible with other cut glass.





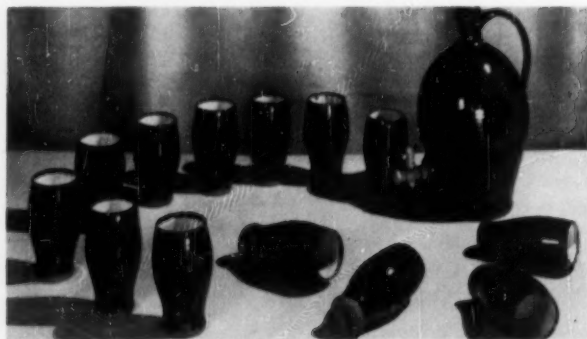
VERSATILE DISHES by John Shelley can be used for serving dessert, holding candy or as ash trays. Slipware has been fired in bright glazes. Dishes will retail for about 50c each.

POTTERY WITH A PURPOSE

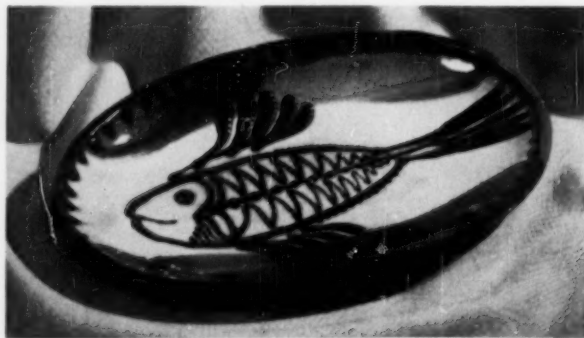
THE unusual pottery seen here is clear proof that simple forms often make the most effective ceramicware. Created by John Shelley, they are representative of the fine work recently shown in London's well-known Crafts Center, just off Berkeley Square. In addition to pottery, the show featured quality work in jewelcraft, wood and stone carving, glassware and furniture.

For those Stateside critics who often complain that British work has gone sterile since the war, this caliber of creative art certainly demands a reappraisal. All the work at the show was placed on sale and the response was immediate. As a result, many of the items, like the Shelley ceramics will probably find their way onto the counters of American department stores in the near future.

DESIGN offers these examples to point out that restraint of execution is often indicative of top contemporary pottery. This is ceramics for use as well as beauty. ▲

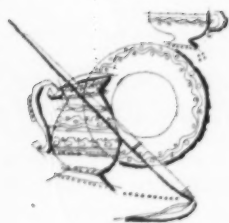


DRINKING SET with rural flavor is a creation of John Shelley and is turned out by the Bath Pottery. Simple shapes have a unique, friendly feel, are rendered in bold black and white.



SLIPWARE SERVING DISH, also by John Shelley is functional as well as decorative, is made to sell for about \$5.00.

Photos © British Information Service



KERAMIC STUDIO

a department for the ceramist and china painter

edited by JESSIE B. ATTWOOD

THE china painter's greatest need is for a knowledge of contrast and harmony. (One sees so many pieces of china that are hideous examples of clashing color.) The most abused color is blue; more of it is sold than any other color and how few ceramists apply blue with results that are pleasing and restful to the eye! Another much abused color is yellow. It requires much experience in use to achieve satisfactory results with this hue. The reason for problems: few yellows will fire out as desired unless the heat is properly adjusted. Too little heat means streaks and spotting; too much heat results in fading. So, it is a matter of temperature control when firing yellows.

Let's take time for a treatise on "Contrast and Harmony". Study it. Properly used, it will improve your work.

CONTRAST AND HARMONY: The greatest contrast in china painting is achieved with black and white. In colors, red contrasts with green, yellow contrasts with violet, and blue contrasts with orange. But light red and dark green offer greater contrasts than light red and light green would. And so with all other colors; a light color contrasts with a dark color. Light colors will harmonize, or dark colors will harmonize in tone values.

The three primary colors, red, blue and yellow, are most nearly represented in china paints in ruby purple, sevrès blue and mixing yellows. Any two of the primary colors result in a secondary color. Thus, blue and yellow make green; red and yellow make orange, and red and blue make violet. The secondary colors can be mixed to form tertiary colors. The law of contrast is based on the three primary colors, opposites creating contrast. Thus, a color containing two parts blue and one part red would be a blue violet, and the proper contrast would be the equivalent proportions of opposite colors, which would be one part red and two parts yellow. This completes the color scheme, making the amounts of each color equal. The first color is 2-blue, 1-red. The contrast is 1-red, 2-yellow. If you add all together it makes two of each color. The red and 2-yellow is equivalent to a yellowish-orange tint.

This rule holds in any contrast that you may want to effect. Say you have a yellow-green and you estimate that it contains about three parts of yellow and one part of blue; the contrasting color will contain 2-blue and 3-red. This creates a reddish-violet.

In china paints a few contrasts are: Wild

Rose pink and apple green; light blue and a thin wash of sunset red; banding blue and yellow red; violet and egg yellow; lilac and lemon yellow; coalport green and pansy purple.

White contrasts with dark colors and harmonizes with light colors.

Yellow contrasts with dark colors, the greatest contrast being with dark violets, blue or green. Yellow harmonizes with light colors, especially those containing yellow or red, such as autumn leaf brown, yellow brown, orange, light red, etc.

Reds contrast with colors containing green, blue or black and harmonize with colors containing white, yellow or red.

Blues contrast with colors containing yellows or reds and harmonize with colors containing blue or black.

Violet and purple contrast with yellows, greens and white and harmonize with colors containing reds and blues.

Orange contrasts with dark colors containing blue or black and harmonizes with light colors containing yellow, brown and red.

Green contrasts with colors containing red and harmonizes with colors containing blue or yellow. Bluish greens are called cold greens and yellowish greens are called warm greens.

Gold contrasts with dark colors and harmonizes with light colors. The best harmony is white, the least harmony is yellow. The best contrast is pansy purple, shading green, shading blue, shading brown, black or colors of similar tones.

Silver harmonizes with light colors. The best contrast is blue.

BACKGROUNDS: In naturalistic flower painting it is customary to paint the background in tones that harmonize with the flowers and foliage and touches of complimentary colors to add life to the painting.

In conventional work the same general rules hold good, but often the complimentary colors are used instead of harmonizing colors, the object being to obtain contrast in coloring. Conventional work in flowers often looks exceedingly well done in grey, using Copenhagen grey for the motif in the background; the flowers done in lilac, shaded with grey for flesh; foliage done in silver grey, deepened and shaded with grey for flesh.

A little Copenhagen blue can be worked in the background at the bottom or top of the composition, being carefully blended into the Copenhagen grey. For the last firing, ground the entire surface of the painting

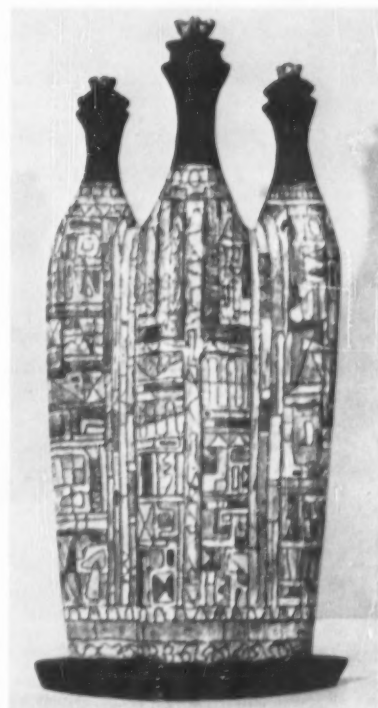
with a thin coat of grounding oil, pounce evenly and almost dry, then let it stand for an hour or so and dust with Copenhagen grey. Fire it. The result will be an under-glaze effect in greys, and if well executed will make an attractive and desirable painting.

HINTS FOR CHINA DECORATORS

If lustres are used to cover large surfaces and they dry too rapidly, a small quantity of Clove Oil will slow down the rate of drying.

The best medium for thinning gold is Lavender Oil.

Unless one is an expert in mixing and blending colors, it is best to buy the shade you want. The reason; each shade is developed when its materials are in the crude state and is mixed, fired and ground in the factory to produce specific results. In home mixing you cannot control mixing measurements with this precision.



Three Kings

Elizabeth Phelps

A FIRST prize winner in the recent 10th Annual Artist-Craftsman Exhibition of the Detroit Institute of Fine Arts is this ceramic sculpture group (above) by Elizabeth Phelps. Miss Phelps is a teacher at the Flint Institute of Arts. Her "Three Kings" was selected for purchase by the Detroit museum over a large field of entries.

Other top winners in the ceramics division were: Murray A. Douglas, a Wayne University teacher (Founder's Society Purchase Prize) for a group of three bowls; Maija Grotell, head of ceramics at Cranbrook Academy, (Fleischman Purchase Prize) for a delicate porcelain bowl; Clyde E. Burt of Melrose, Ohio (Sidney Heavenrich Prize) for two ceramic bowls. These four winners were chosen from 110 ceramics entries in the show. ▲

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio

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SUJI WIRE SCULPTURE:

continued from page 23

to the nail. Selecting a piece of wire, insert one end through the small hole and anchor it in place securely, underneath, by twisting or holding it with your thumb. The free end then protrudes through the hole and is slowly wound about the nail. Keep winding in an ever-increasing spiral, until the desired diameter is reached. Then, quickly spread glue over the coiled wire and press flat with your fingers. It will dry into one firm, circular piece in about twenty seconds. You can anchor the coil during this drying time with the clamp which is included in the kit. If you prefer, you may apply a few drops of glue as you are coiling the wire, fastening short amounts at a time.

When the base dries, pry it gently loose from the base jig with a spatula or knife blade and remove it. Press down to flatten away any bumps. Clip off excess wire with your shears, cutting at a slight angle so the end may be then pressed against the coil, unobtrusively.

Hats are also made on the base jig in much the same manner. When the spiral is made to desired size, cut the wire, then start another tight coil up the nail which sticks up from the center of the jig. Keep coiling the wire until the height and thickness desired are achieved. Remove the hat's top from the nail, then glue to the hat base, made as just described. The brim can be shaped with your thumbs.

Suji materials can be bought as complete kits for as little as 89c for the Introductory Set (enough for four simple projects). The Advanced set, at \$2.95 in most hobbycraft shops, contains enough wire for three times the number of projects. Replacements and refills are also available. (For example, the six types of colored wire cost 60c per set—forty-eight feet of wire in all. The various jigs are 10c or 25c; the clamp is a dime; glue is 15c per tube and extra wire cutters are 50c.)

Try Suji. It's creative fun at little cost. ▲

PAPER ZOO PARADE:

continued from page 15

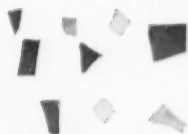
be taken out. The halves are then rejoined with strips of paste-soaked paper.)

Select your modeling shape on the basis of its resemblance to the animal form. The legs, head and tail are added by making slits in the body shell and inserting the sticks, cardboard tubes, paper wads or wire which will be the skeleton of these appendages. Staples and paste will secure them firmly.

Gourds are often graceful and expressive. With only a bit of imagination you can visualize them as swans, ducks, pelicans, squirrels and chipmunks. Add wings and a cardboard bill to create these fowl; substitute a bushy tail and tiny ears to make our rodent friends.

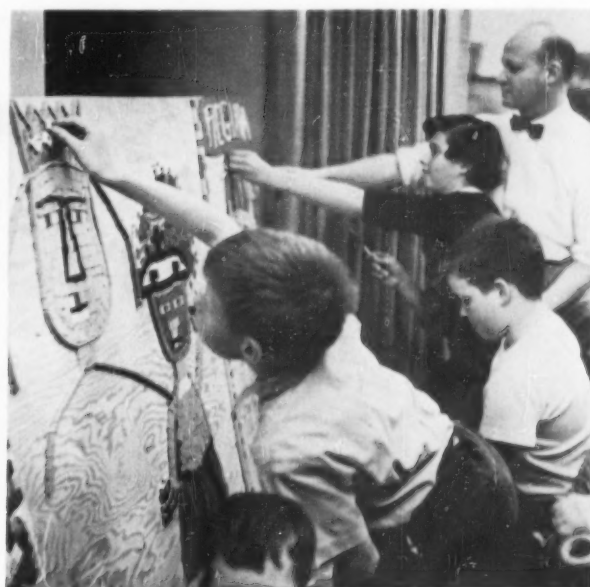
We spoke of using balloons to form the body of some animal forms. Hard to imagine building around so tenuous an object? Not at all—just inflate it, tie the neck shut and cover them with six or more layers of dry newspaper pieces and paste. Strips of wet cloth, wet with liquid starch, will provide extra stiffness if interspersed with the paper layers.

This is an ideal experimental medium, full of delightful possibilities. Animal to Zoo—everything from A to Z with papier mache. ▲



Want to try something really unusual in claycraft?

Here's a project in



BROOD OF FIVE Werts children tackle a mosaic. Father was limited to making suggestions. Project was entirely done by children using commercial tile.

MOSAICS FOR EVERYONE

ONE of the most interesting projects you can attempt in claycraft is fashioning mosaics. This is a very simple procedure, yet it allows great freedom of self-expression. The procedure:

Roll out a slab of clay, using two rulers as guides for height. Place the wedge of clay between the rulers, then roll it flat with a rolling pin. The slab is painted with glaze and allowed to dry for a couple of hours. It may then be cut with a knife into strips which are next recut into small fragments known as tesserae, or tiles. Cut the clay not too long after the glaze is semi-dry; otherwise it will be hard to slice. Cut straight down, not on an angle. Beveled edges will not fit together when they are later mixed to form the mosaic.

Using the same procedure, prepare several different clay slabs of varying glaze colors. Shapes may be square, triangles, rectangles and any other simple form which can be fitted together without too much difficulty.

projects under supervision of
SISTER MAGDALEN MARY, I.H.M.

Chairman of Art, Immaculate Heart College

The tesserae is now fastened to a sheet of masonite or a wooden board which will serve as the mounting. This is done with an adhesive such as Miracle Thin Set Ceramic Tile Cement, Floating Type. It (or other similar preparations) is available at most hobby shops. It comes in a can and the material is covered with water when not in use. This water is poured away before applying the adhesive which dries very quickly.

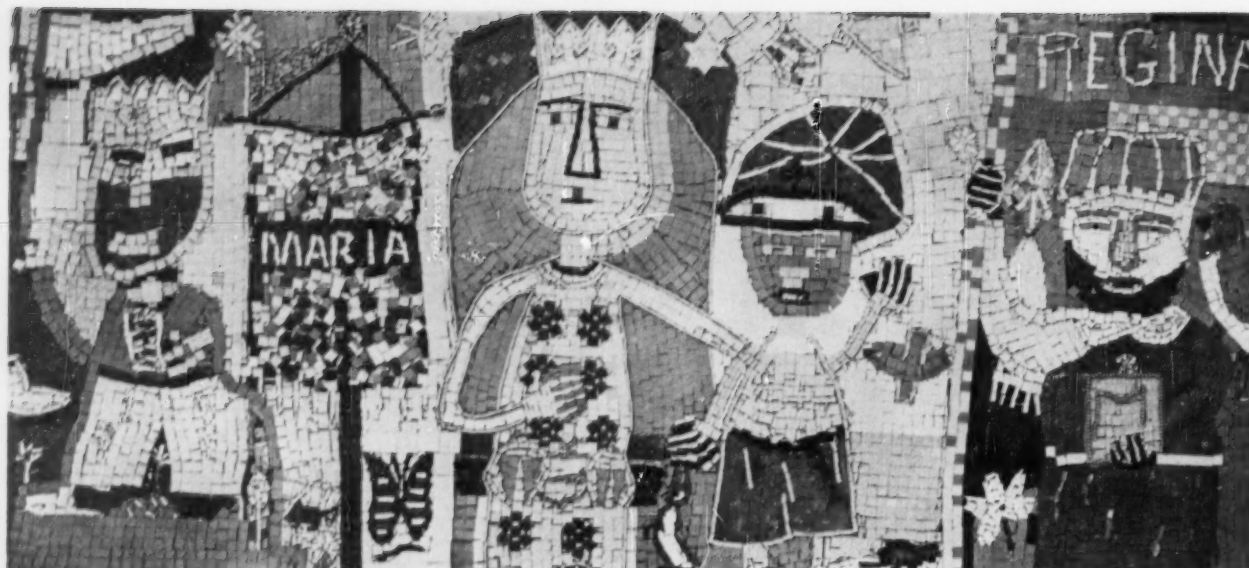
The tesserae is made into abstract or literal designs—either by working freehand or using a previously sketched picture. The final step is to grout the mosaic between tiles with a tile cement, if desired. The cement can be colored or left natural. Coloring of grout is done by mixing in a bit of powdered pigment.

For permanence, the mosaic is fired in a kiln at heats usually ranging from cone 08 to cone 02, depending on the firing temperature required by the glazes involved.

Always bear in mind that a mosaic is not a painting. The color harmonies must be subtle, but simple. The less actual adding of painted outlines the better; the shapes of the tesserae should tell the story.

Themes for mosaics are up to the maker, but because of the medium's permanence it is wise to avoid anything too casual cute or sentimental. Let a mosaic symbolize rather than tell a story. Religious themes are excellent, as are landscapes, portraits and abstractions.

If you prefer to purchase a complete kit for mosaic tile work, the Mosaic Tile Company of Zanesville, Ohio markets a very good one for \$16.00. (Interested readers should contact this organization's branch office at 829 N. Hollywood Avenue, Hollywood 38, California. ▲



5 YOUNG ARTISTS MAKE A MOSAIC

Five imaginative children created this mosaic mural. The theme celebrates *The Feast of The Queenship of Mary Most Holy*. Everything, from first planning to final completion, was done by these children who are brothers and sisters. Work was strictly on a free time basis; the project took three weeks. Only adult contact was with Sister Magdalen Mary, L.H.M., art director from nearby Immaculate Heart College in Los Angeles. Speaking of these impromptu sessions, Sister remarks: "I didn't tell *them*—they told *me*."

Ann (12) and Mark Werts (9) render the king carrying gifts and the Christ Child, in the cooperative mural.



Paul Werts, at four, is youngest member of team. His contribution is sprinkling tiles about the banner. Mother lettered word *Maria*.



Eric (11) and Mary (6) make the "Queen of Heaven and Earth" and another king bearing gifts. Eric observed to his teacher: "People can't help but like modern art if they just understand it."

Advanced work in mosaic

Students at Los Angeles' Immaculate Heart College rank among the most professional collegians. The two mosaics illustrated here show tile work that will hold its own in any fine art exhibition.

SEAT OF WISDOM

by Sue Mulick



THE GOOD SHEPHERD

by Margaret Kellogg



Cloisonné Plaque

article courtesy "Sketchbook" of Kappa Pi

WORKING IN ENAMELS

THE most exciting and rewarding results come while working with enamels, an art dating back to the fifth century, B. C.

Before I experimented with enamels on silver and copper, I thought it was necessary to have many expensive tools. The fallacy of my thinking was discovered while on a tour of South America, visiting metalsmiths to observe and discuss their processes. The following year I flew around the world, visiting metalsmiths in India, Pakistan, Egypt, Greece, and Madagascar.

I found these craftsmen creating beautiful enameled pieces in tiny dark shops usually in an attic, void of windows and ventilation. My delight in this craft made me determined to study with a craftsman who could show me the technique involved to produce the sparkle and almost

ethereal light which seem to surround a well made piece of enamel. I found such a metalsmith in Zurich, Switzerland, where I have gone for the past three summers to learn the process of cloisonné enamel. In this way I combined a vacation with training in a chosen field. Here are a few "tricks of the trade" in surface enameling, as I learned them.

The worker needs simple tools, a few supplies, some knowledge of enamel and its application. For you who are interested in trying your hand, provide yourself with 16 gauge copper, enamels, enamel flux, mortar and pestle, a flexible palette knife, pyrex dish, sulphuric acid, soda, electric plate, glass brush, metal tongs, blow torch, heavy stainless steel wire screen, several small dishes like jelly glasses, spatula, old pieces of sheeting, gum tragacanth, pumice, ochre, a cork, carbonundum stone, wood alcohol, scrap of absorbent cotton, and an enamel kiln. Many of the above mentioned articles are at hand or are to be bought for a few cents.

Prepare The Metal

This is an important step and I like the method used in Europe, which is similar to ours only more exacting and insuring of good results. Apply the blow torch to the copper until the metal is cherry red. Allow the metal to cool slowly. Prepare a pickle bath of one part of sulphuric acid to thirty parts of cold water. *Always pour the acid into the water*, use a pyrex dish, and keep the box of soda beside you as you work with acid.

When the metal is cold, carefully place it in the acid which is luke warm and let stand five minutes. Using the tongs transfer the metal to a dish of clear water. Next place the copper on a paper on the table, dampen some of the pumice and rub the pumice with the cork until the metal

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is bright. Clean with water and repeat the above steps, heating pickle, etc., three times. The metal is now ready. *Do not handle* unduly from this point on.

Decide on the color and grind in the mortar with the pestle using plenty of water. If the water where you live is "hard", use distilled water, obtained at any garage. As you wash the color, pour the extra water into a scrap jar. This scrap often gives the worker some pleasing color surprises.

Apply Enamel To Metal

Workmen are discouraged when the metal warps and the enamel chips. This can be overcome by applying a coat of scrap enamel or a color on the back of the copper piece. On the work table place a piece of the old sheet, on this place the metal with the side which is to be the back up. Brush the surface with gum tragacanth, which has been mixed with water to a smooth, thin consistency. Apply the damp enamel in a thin layer cutting with the edge of the palette knife; this removes the air. It is also necessary to tap the edge of the metal to help smooth the surface. Carefully fold the cloth over the enamel and blot. The gum tragacanth is used in this case because the metal is to be turned over and the gum keeps the enamel from falling off. The gum is used on the front only, where the surface is very slanting like the side of a box or a curved bowl.

Before applying the color to the front of the copper, it is necessary to cover with a layer of flux or clear gauze. This is to dull the red-orange hue of the copper so it will not affect the color and gray its tone. Wash the flux after grinding. Rub the top surface of the copper with the cotton dipped in the alcohol. Now apply a thin layer of the flux, cut with tool and blot to dry.

Firing The Enamel:

Heat the kiln to 1500 degrees. Cover the metal screen with a thin paste of ochre mixed in water and let dry. Place the copper with the scrap glaze, or underside, very gently on the screen and slide on to the spatula. Open the kiln door, sliding the spatula in and out until no steam rises

from the enamel, then shut the door. In a minute look inside; the enamel will be clear. You soon learn to recognize the finished surface. Remove the piece and allow to cool.

If you do not have a kiln, make a stand by cutting the side out of a gallon can. Place the screen on the top of the can and let the flame of the blow torch heat through the hole in the side of the can.

After the flux firing is cool, place in the warm acid pickle for five minutes, remove to water and wash under stream of water, rubbing with a glass brush. It is time now to apply the colors you wish. Always clean with the cotton and alcohol, apply the color in a thin layer, cut and blot. Return to the kiln as directed above. It is only necessary to fire enamel on the bottom side one time, but it is best to build up the top enamel one thin layer over another, of course, firing each layer as applied. Very lovely effects can be produced by firing one transparent enamel over another. If opaque enamel is used, the flux will not be necessary.

Should it be necessary to remove enamel, do so under running water, rubbing with the carborundum stone. Wash in hot water into which a little household ammonia has been added.

Opaque and transparent colors are impossible to tell apart before firing. To avoid mistakes, always label the dish you are working from, or place it in front of the jar holding the dry bulk of your stock of colors. The metal-smith taught me to test my colors always. I use metal strips applying the color in inch squares and scratching the enamel number underneath. These test strips save you time when planning a color scheme. Do not hesitate to experiment with the enamel. It is an exciting and delightful way to pass leisure hours. I become so absorbed while working I find it necessary to set the alarm clock to warn me it is time to go to bed.

Surface enamel, as outlined in this article, can be applied to sterling as well as copper. If sterling is used, it is not necessary to use the flux coat, because this metal does not affect the tone of added color. Copper is less expensive and the results are just as pleasing. ▲

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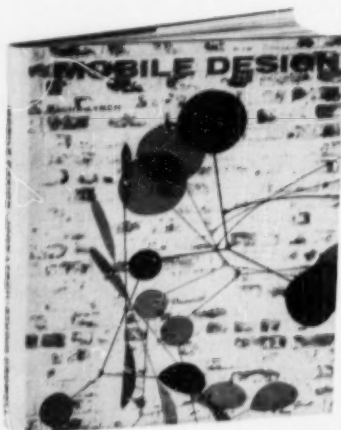
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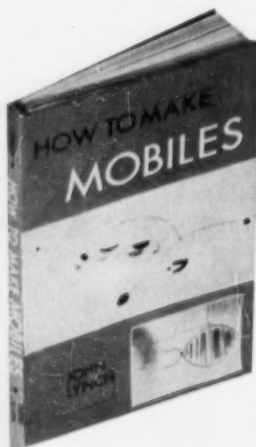
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